Children's Fashions Number

VOGUE

August 15 - 1917
Price 25 Cts



The Vogue Company
CONDÉ NAST, *Publisher*



Paris!

THERE is a French edition of The Delineator called *Le Miroir des Modes*. It is printed in the Butterick Building, New York, and sent to France monthly.

It sells for 10 francs ($2.00) a year. And it has a larger sale in Paris and throughout France than any comparable magazine.

It illustrates the identical dress designs shown in the American Delineator—reproduced by the same Butterick patterns.

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The Delineator

Butterick - *Publisher*

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THROUGH SOME STORE IN YOUR CITY!

DŒUILLET, 24 Place Vendome, Paris, France, has arranged through some store in your city to sell his models, dresses, suits, coats, skirts, at prices no higher than garments made without Paris styles and not bearing his label.

He had made, according to the estimate of the committee who chose him, the most complete, the most useful, the most beautiful, the most timely group of women's apparel ever gathered together under one designer's roof.

Would M. Dœuillet adapt this marvelous style collection for the American Lady? Madame, it will be the great pleasure!

So forthwith, the premier of the fashion world set himself to the making of a collection of dresses, suits, coats, skirts, etc., for American utility. Inspired by the entrance of America into the World War, the reception of Joffre and Viviani of the French Commission in America, the arrival of Pershing and his boys in Paris—he worked with increased vim and enthusiasm.

The result, unquestionably the finest achievement in the history of style, surely a very important matter for investigation by the well dressed American woman—has all been put into a beautiful style album, bearing the signature and the impress of the personality of

DOEUILLET



G. Dœuillet

The Royal Proclamation, it might be called. This beautiful style volume de luxe, containing as it does the actual sketches of Dœuillet's master creations, the story of Dœuillet's life, a description of his Parisienne salon—this masterpiece of the designer and the printer's art, is yours for the asking.

The Album describes the manner in which these models were created, tells you how, through the connection of several American manufacturers, it is possible for you to purchase authentic reproductions, at prices that you would spend for the most ordinary clothing: it illustrates for you the label which Dœuillet has authorized to be sewed into every garment re-created from his original 50 designs.

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Address .....

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VOGUE FORECASTS

The New Hat and Gown Silhouette

Autumn Millinery — *September 1*

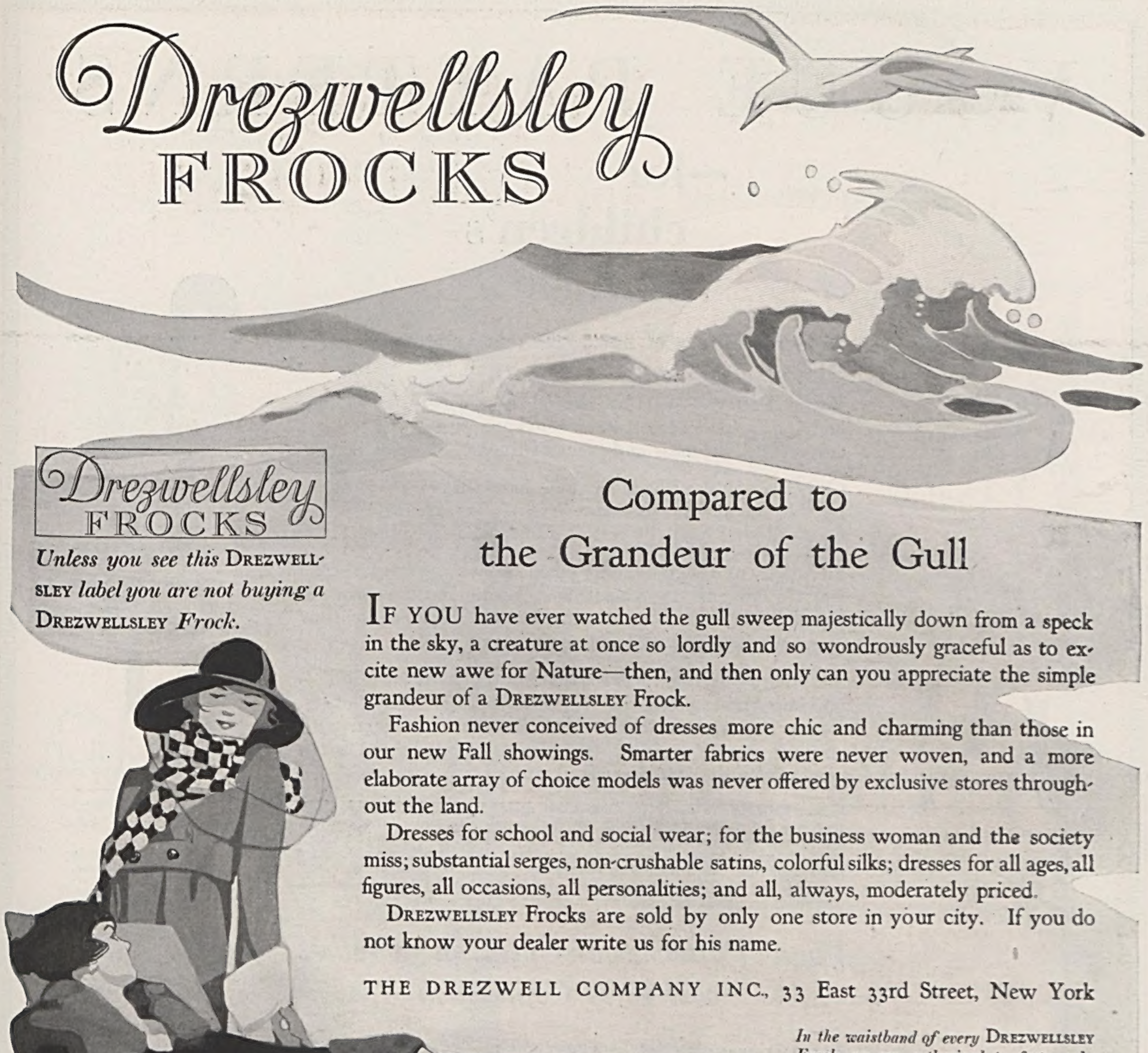
Forecast of Autumn Fashions — *September 15*

VOGUE'S first two autumn numbers are designed to help you plan your new wardrobe with system, economy, and taste. On September first comes an issue devoted to Autumn Millinery—so that you may purchase your early fall hats before attacking the serious problem of suits and gowns. In this number there will be a showing of all the best millinery that Paris and New York this year will offer.

Next in order is Vogue's annual Forecast of Autumn Fashions Number, dated September fifteenth. The first authentic showing of the autumn mode appears in this annual Autumn Forecast Number of Vogue,—a number indispensable to every woman who would be smartly gowned.

Do not count upon your newsdealer's having these two important autumn numbers in stock. You may easily be disappointed. To be on the safe side, tell the newsman to RESERVE THEM BOTH for you: the Autumn Millinery, and the Forecast of Autumn Fashions Number

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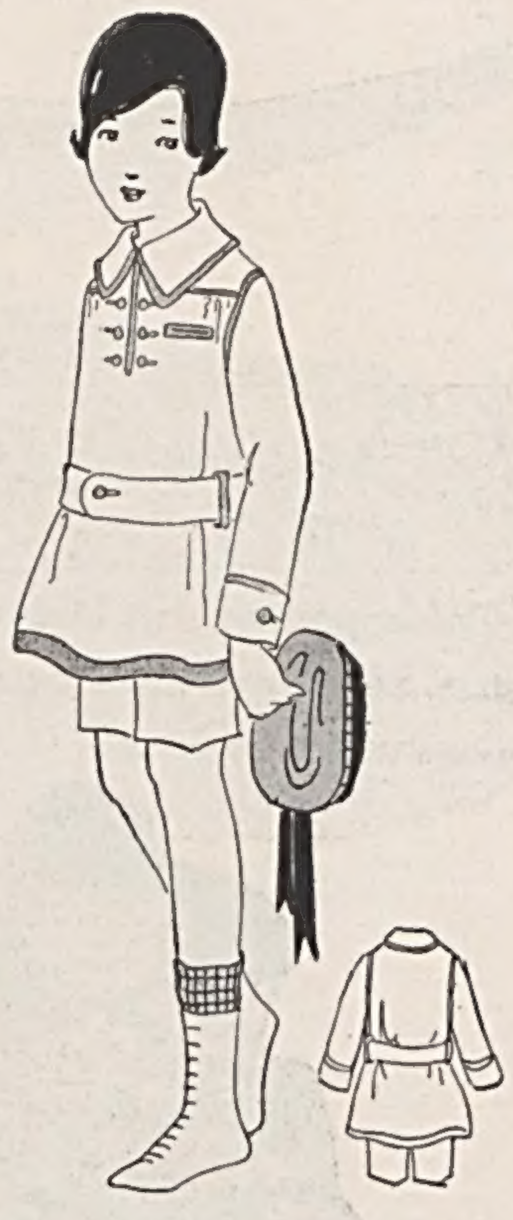
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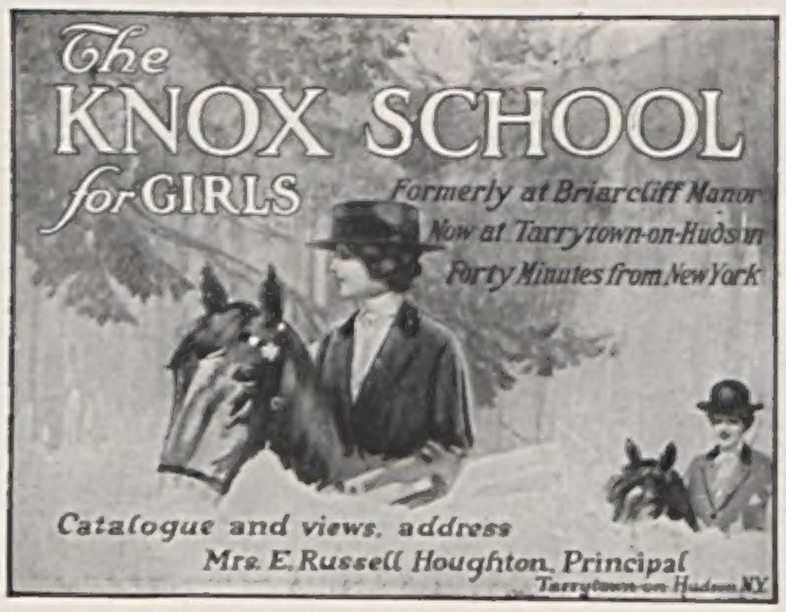
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New York

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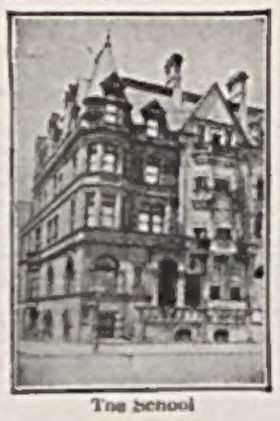
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TARRYTOWN-ON-HUDSON, NEW YORK

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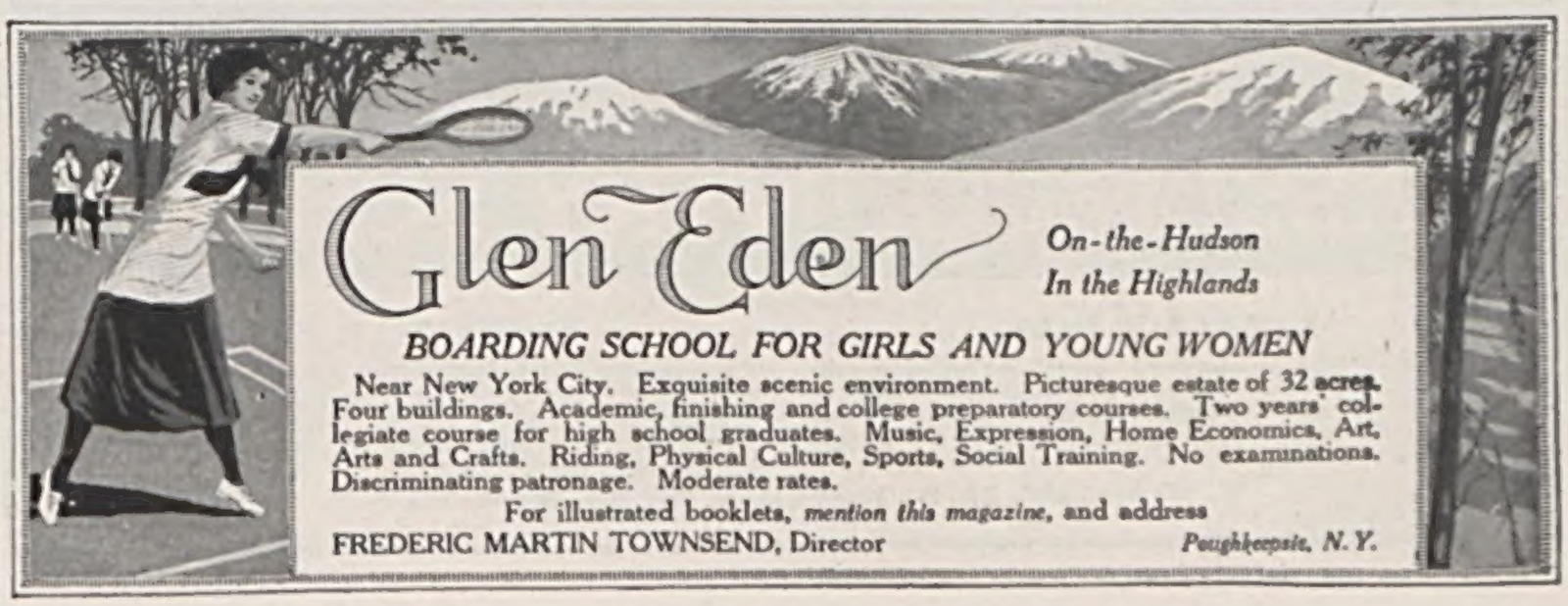
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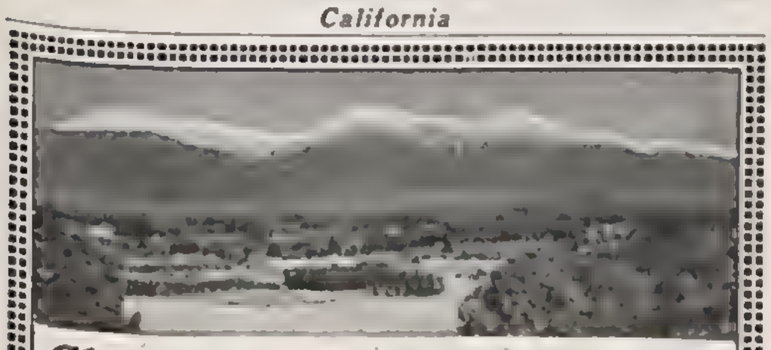
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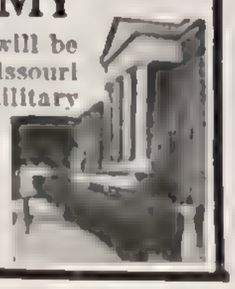
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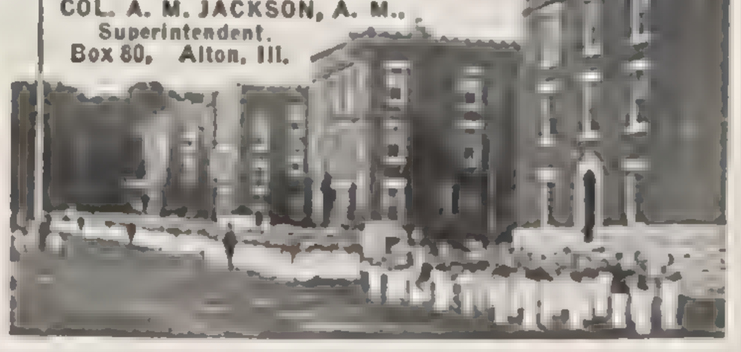
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United States

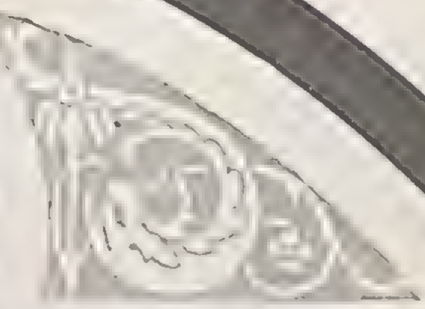
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The Capitol from the Campus





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Pageant of Spring

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For Young Women. Washington, D. C.



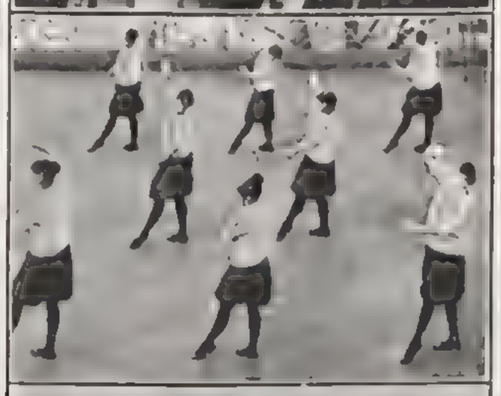
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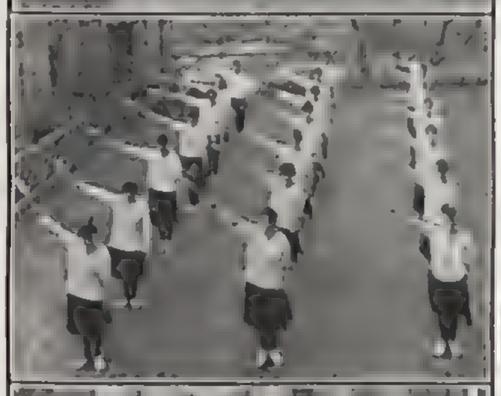
















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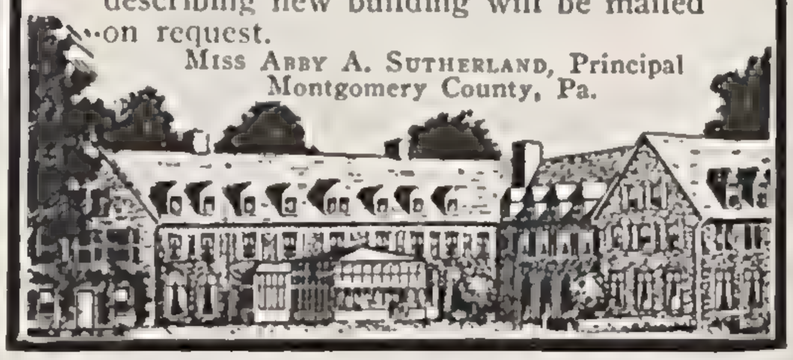
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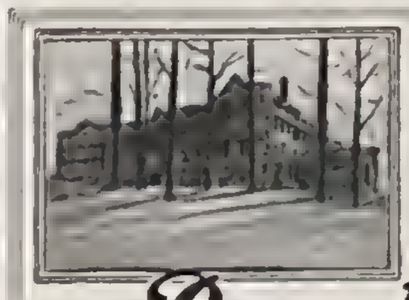
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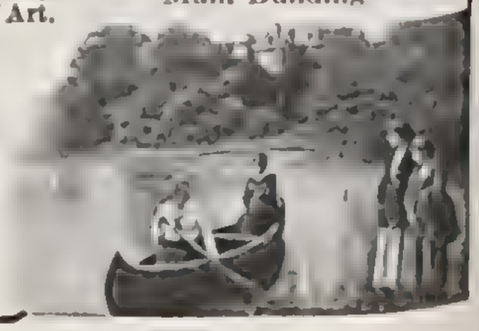
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Mary Lyon School

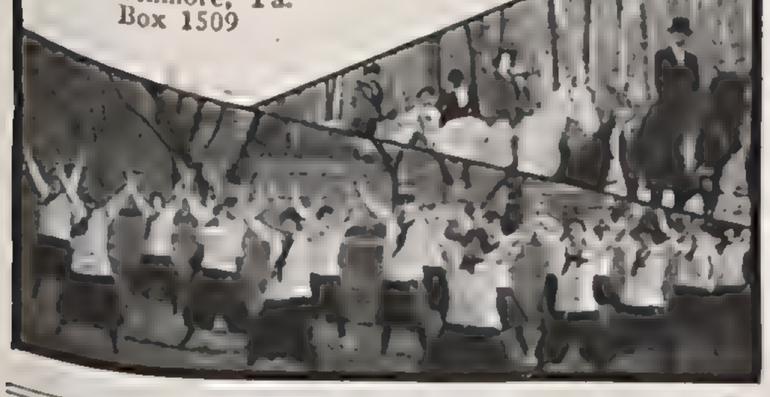
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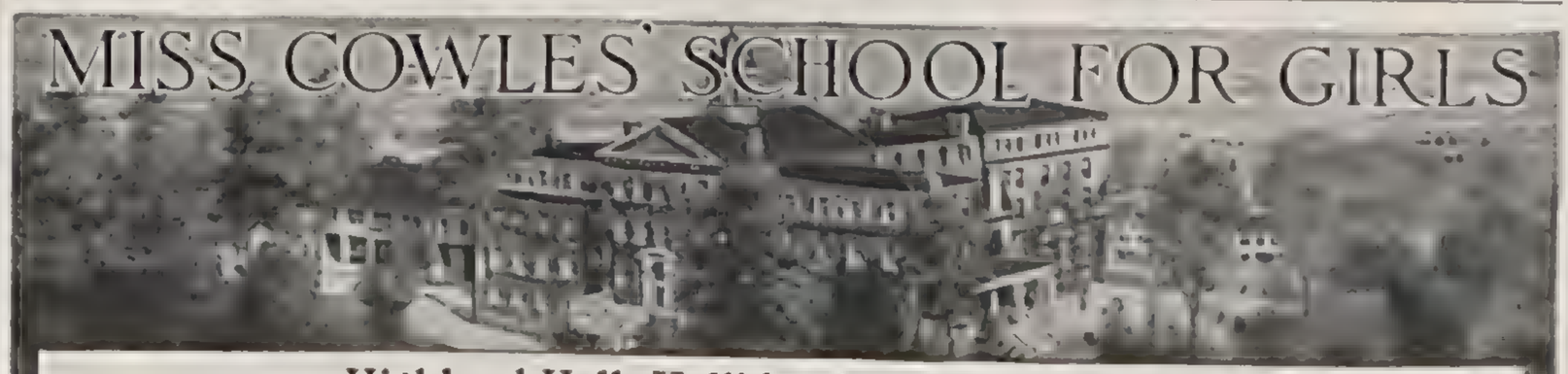
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Maryland

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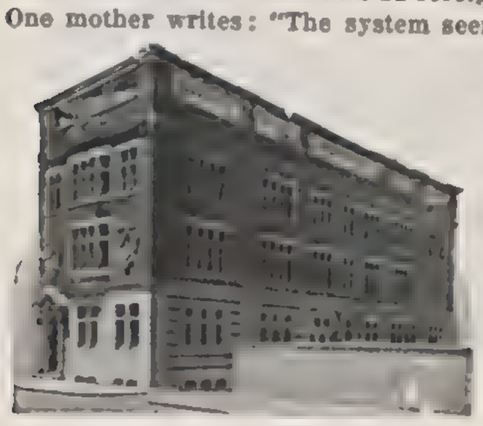


THE mother is the natural teacher of her children. She knows their peculiarities, their temperaments, their weaknesses, but untrained as a teacher, the time comes when she feels her inability alone to proceed further with their education. Possibly not within reach of a really efficient school, she reluctantly gives them up to be taught with other children.

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FOR GIRLS **Founded 1853**



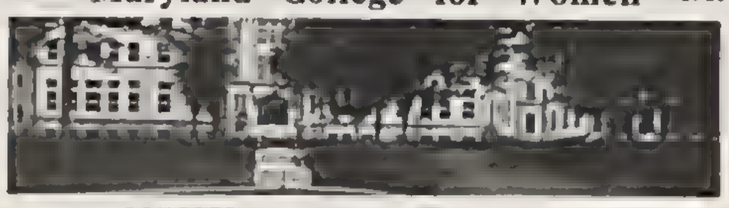
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New Jersey

The Lakewood School for Girls Lakewood New Jersey

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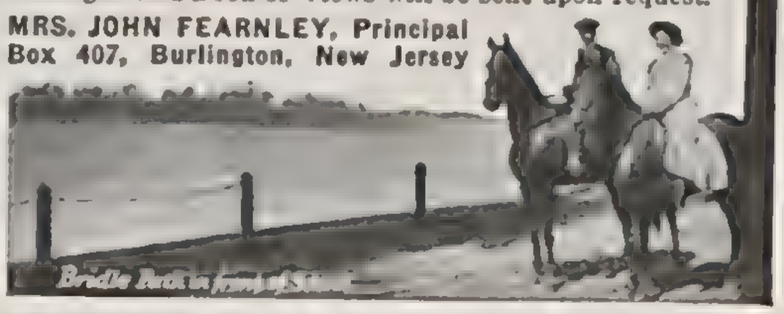
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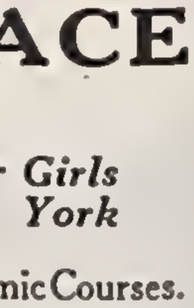
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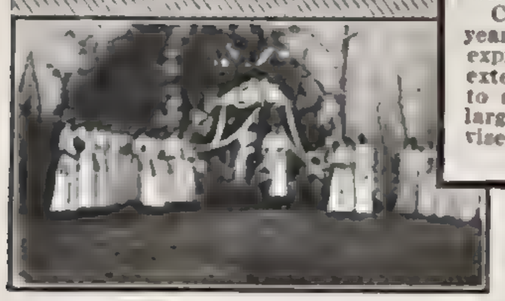


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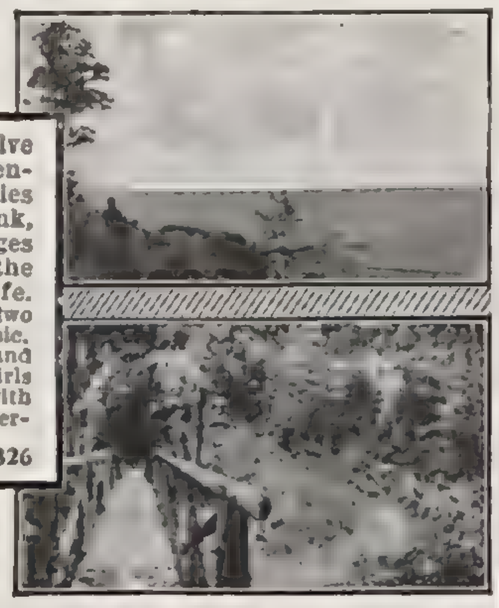


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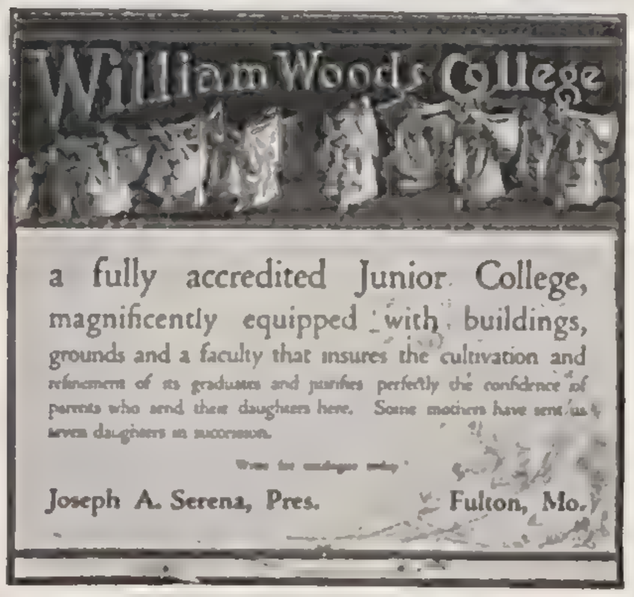


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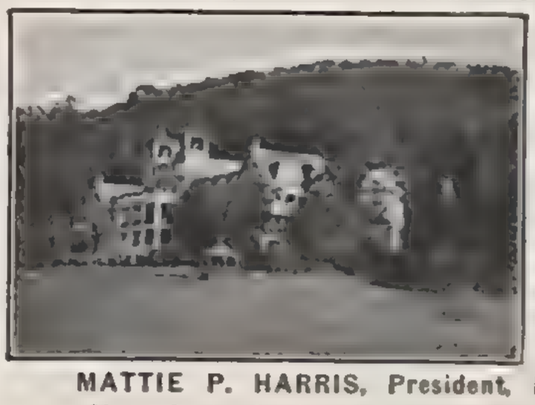
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HOTEL LE MARQUIS—12 E. 31st St., N. Y. 4 doors from 5th Ave., where ladies traveling alone receive special attention. Room & bath with meals, $3.50 per day. $2 without meals. Write for Bklt.

Hotels in New York—Cont.

THE BROZTELL—27th Street at 5th Avenue, New York. Hub of shopping wheel. Particularly for ladies without escort. Every room with bath and shower. $1.50 a day upwards.

HOTEL HARGRAVE, West 72nd St. bet. B'way & Columbus Ave., N. Y. one block to Central Park. Comfort, refinement & luxury combined with moderate rates. Send for booklet. Eugene Cable, Mgr.

HOTEL WEBSTER, 40 W. 45th St., nr. 5th Ave. On city's quietest st. Most beautiful of N. Y.'s small hotels. Favored by women traveling alone. 4 minutes' walk 40 theatres; center shopping district.

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GRAHAM & LITTLE, 36 East 57th Street, N. Y.
Decorators—Furniture, Fabrics, Mirrors,
Special Designs in Furniture—Gifts.
Formerly 8 East 37th Street.

WILKINSON HAND-MADE ART QUILTS. Ideal trousseau gifts. Made only on order. Finest materials used. Illustrated booklet V sent on request. Wilkinson Sisters, Ligonier, Ind.

WINDOW SHADES—Custom made to conform to window & interior appointments. Measurements & estimates on request. Exhibition salesrooms. Ordinator Co., 101 Park Avenue, New York City.

ORDINATORS—Enable window shade rollers to be lowered from top to admit fresh air and light. For all windows in modern edifices.
Ordinator Co., Architects Bldg., New York City.

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Floor coverings—Fabrics.
Southern and Middle West Patronage solicited.
J. L. Strassel Co., 445 Third St., Louisville, Ky.

PATENT help; washing device; fits any washtub; saves time and clothes; special for sheets and blankets; daily demonstrations; $4; ask circular. Lefourcade, 155 West 61st Street, New York City.

Instruction

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AUTOMOBILE SCHOOL for Ladies. Hundreds of ladies are taught automobiling at The Stewart Automobile School, 225 W. 57th St., at B'way. Complete private or class course, $55. Write for bklt. "A."

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Exhibition of
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Now showing country house schemes with rooms in our "Sample Home" to illustrate.

New Cretonnes, Chintzes and Old Fabrics of American Manufacture. An unusual collection of quaint odd Italian, English and Painted Furniture, Rugs, Electric Fixtures, etc.

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MANY BEAUTIFUL HOMES lack atmosphere. I will arrange your furniture and give your home the atmosphere of your personality.
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Period Furniture. Upholstery.
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Complete interiors designed and executed for the town and country house.
Telephone Bryant 9326.

FLORA MAC DONALD—Interior Decorator. Those who are furnishing new homes or refurnishing old will find many things to interest them in a visit to these studios. 3 Hamilton Pl., Boston, Mass.

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CASH FOR BROKEN JEWELRY. Old Gold, Silver. We pay highest prices for diamonds, watches, platinum. Est. 1886. Goods returned if offer refused. Callmann, 27 W. 37th St., N. Y.

JOHN DALEY PAYS CASH for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made. 654 Sixth Avenue, corner 38th Street. Tel. Greeley 3945.

WYLER pays highest prices for Pearls, Diamonds & other precious stones; also Platinum, Gold & Silver. (Confidential.) Established 30 yrs. Bank references. 661 Fifth Ave., at 52nd Street, N. Y.

MRS. T. LYNCH'S SON, INC., buys Diamonds Pearls, Old Gold & Silverware, only one price offered, our references. Established 1844. 227 W. 42nd St., near Broadway, N. Y. Bryant 1686.

DON'T SELL YOUR DIAMONDS, Jewelry, Pearls, Silver, Bric-a-Brac, Bronzes, Rugs. We loan you more money on them at the legal rate of interest than you can realize by selling.

We will also redeem any already pledged elsewhere and advance more money on same. Business strictly confidential. S. Berger, 206 West 42nd Street, N. Y. C. (Times Sq.).

SEND TO A. S. BORG by mail or express any diamonds, old gold, silver, platinum, antiques, pawn tickets, artificial teeth Cash at once. 146 West 23d Street, New York Bank references.

A FIFTH AVENUE JEWELER serving an exclusive clientele pays higher cash prices for diamonds, old gold, jewelry, etc. M. Golburgh, 437 Fifth Avenue, New York.

Jewelry and Silverware Bought—Cont.

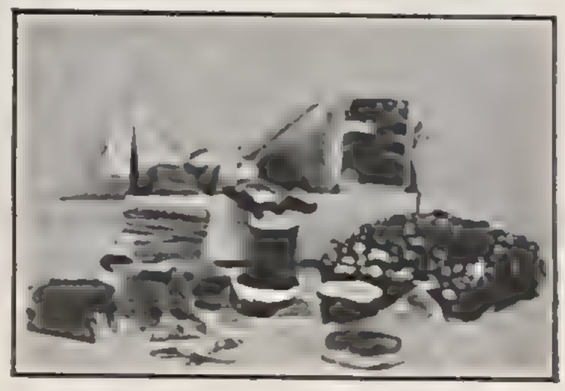
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J. TUZZOLI, now at 27 W. 46 St., N. Y., makes a suit for $55, which cannot be duplicated under $90. Quality and material faultless in make and fit. Fur garments remodeled. Telephone 4740 Bryant.



Remember the lad at the front and send him a Trench Box. Never mind his digestion, his army fare is plain enough. This box is $4.00, delivered to any training camp East of the Mississippi. It contains:

½ lb. Chocolates	3 Raspberry Tarts
1 lb. Fruit Cake	1 Jar Jam
Individual Pound Cakes	4 Brownies
4 Individual Fudge Cakes	6 Molasses Cookies
4 Spice Cakes	10 Sandwiches
	2 Packages Nuts

See purchasing instructions on page 26.

Ladies' Tailors—Cont.

I. JACOBS & CO., Importers, Dressmakers and Ladies' Tailors, now located at 49 West 46th St., New York. Formerly 7 West 31st Street. Models for immediate delivery.

FABRICANT
Importer Ladies' Tailor
Tailored Suits — Riding Habits
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SCHWARTZ BROTHERS, 429 5th Ave., N.Y., bet. 38th & 39th. Creators of styles for Fashionable Women. Tailored Suits created by us exclusively for our patrons in the newest materials, at $60 and up.

HARRIS EINHORN & CO., Stevens Building, Chicago, Ill., makes a suit for $45 which cannot be duplicated under $80, also tailored gowns and riding habits.

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BRANT LINEN CO., 616 S. Michigan Ave., Chicago. Illustrated Catalog of Household Linens and Handkerchiefs, sent on request. Agents for The Irish Hand-Woven Linen Damask Co.

WONDERFUL HANDKERCHIEFS. Imported secret fabric, soft as silk. All white or varied fast colored borders. Beautiful, dainty & classy. $1 per doz. in fancy box. G. B. Leverich, Agt., 381-4th Av., N. Y.

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425 Fifth Avenue
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New York

Dresses	ready made	Collars
Caps	and to order	Cuffs
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Authorized Red Cross Garments
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GERHARDT HATS.
Exclusive and Distinctive Hats.
12 East 46th St., N. Y.
Opposite Ritz-Carlton

MILLINERY — OPENING ANNOUNCEMENTS, original designs, printed in colors that are very effective. Samples on request. Thomas J. Beckman Co., 310 N. Eleventh St., Philadelphia, Pa.

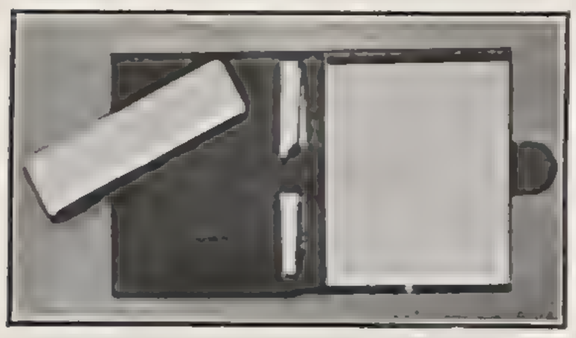
Mourning Apparel

"THE SHOP OF BLACK." Mourning Apparel of quality; style conforms with social requirements. Gowns, blouses, millinery, accessories. Prices mod. Calder & Co., 2643 B'way (100th St.)

HENESEY
747 Fifth Avenue, Near 57th Street
Correct Mourning Millinery
Bonnets, Hats and Veils

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PATTERNS CUT TO MEASURE from illustrations, description of model. Fit guaranteed. Special attention to mail orders.
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The desire to make the soldier comfortable is bringing forth many conveniences suitable for the traveler, too. For instance, here's a writing case of khaki 8½ by 10¾ inches with pad of writing paper on one side, and a pocket with envelopes on the other. There are also loops for pencil and pen and a khaki covered address book. Price, $2.50. See purchasing instructions on this page.

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PARFUM BOUQUET EGYPTIAN, an odour of wondrous charm and refinement. Sample Extract and Face Powder by mail, 20 cents.
Tanty, Parfumeur, 120 W. 32d St., New York.

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DOGS SHIPPED by express to any city.
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Studio open the entire summer under the able and artistic care of Mr. C. C. Phillips.
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PHOTOGRAPHER-OF-MEN
Pirie MacDonald.
576 Fifth Avenue
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1—WANTED—WOMAN TO DESIGN and suggest narrow wash trimmings for women's & children's dresses. Fancy tapes, braids and narrow specialty woven goods for individual purposes, novelties, etc.

2—MUST HAVE A PRACTICAL AND DISCERNing Mind and be able to see the possibilities in these lines. Part time only necessary. Address Sanford N. F. Co., 351 4th Ave., New York City.

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treats stomach & intestinal troubles by teaching you to select & combine your food at meals. No deprivation or dieting. No charge for consultation.

EUGENE CHRISTIAN, F. S. D., 213 West 79th Street, New York, subway to 79th, half block east. Office hours: 10 to 12 A. M.; 2 to 4 P. M. daily. Phone 8947 Schuyler.

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DURLANDS RIDING ACADEMY—66th Street at Central Park West. Largest Arena. Well-trained Horses, Expert Riding Masters, Spacious Club Rooms. Write for full particulars.

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13-15 East 54TH STREET, N. Y. Boarding place of exceptional advantages where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

THE ADRIENNE, 319 West 57th Street, N. Y. C. Modern pension, telephones on every floor, private baths, Southern cooking. Winter arrangements now being made. Apply to Miss Proudfoot.

GRACE A. SMITH—50 W. 94th St. Exceptional boarding. 32 rooms, 16 on one floor. Mahogany furnishings, four poster beds. Open all year. Summer By the Grand Old Sea. The Palace, Edgemere, L. I.

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THE THOMAS J. STEWART COMPANY
(Formerly 1554 Broadway)
Rug and Carpet Shampooing—Oriental Rug Repairing at our plant by native experts; also

ASK regarding our out-of-town estimate offer.
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145 West 99th Street, 504 West 126 Street,
New York City. Telephone Riverside 102.

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How many shops do you
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Seldom more than a dozen.

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SHOECRAFT SHOP, 27 West 38th St., N. Y. Smart Shoes in width AAAA, AAA, AA and A in sizes 8, 8½, 9 & 9½. Send for booklet, "Fitting the Narrow Foot," and Catalog V. S.

E. MAYES, 9 W. 29th St., New York. Individual style in ladies' shoes to order in materials and color of costumes. Write for booklet and directions in self-measurement.

BAD FEET BENEFITED. Our scientific footgear will feel comfortable and neat. We take cast of both feet. Balanced Shoe Co., 40 West 39th St., New York City.

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Shopping Commissions. No charge.
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MRS. E. F. BASSETT will shop for or with you, furnish your house; suggest costumes. Goods on Approval. No charge.
145 West 105th St., N. Y. Tel. Academy 2253.

MRS. SARAH BOOTH DARLING
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Write for circular. 157 West 78th Street, N. Y.

MRS. S. D. JOHNSON
Shops for and with you without charge.
347 Fifth Avenue.
Opp. Waldorf-Astoria. Tel. 2070 Murray Hill

MRS. C. B. WILLIAMS, New York Shopper. Will shop with you or send anything on approval. Send for bulletin.
Services free. 366 Fifth Avenue, N. Y.

PURCHASING INSTRUCTIONS

THE names and addresses of the shops selling the special articles pictured on these pages will be gladly furnished you on request; or, if you prefer, the Vogue Shopping Service will buy any of these articles for you on receipt of your check and instructions. Each inquiry or order should contain a stamped and addressed envelope.

VOGUE SHOPPING SERVICE

19 West Forty-Fourth Street New York City

MRS. CAROLINE PLOWS. Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. Goods sent on approval. 14 W. 92d St. N. Y.

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"BEAUTIFUL THINGS I SEE." Write for Free Fashion Letter with list of bargains. Shops free for or with you. Anything on approval.
Irene Stephens, 334-5th Ave., N. Y.

KATE R. PETTIT, formerly of New Orleans, purchases wearing apparel, housefurnishings and gifts. Services free. Accompanies patrons. References. 60 W. 94th St., N. Y. Tel. 5254 River.

MRS. EDWIN McCALLA DAVIS, 329 West 83rd St., N. Y., will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

MRS. L. A. WILSON—Shopper of long exp. Shops for or with customers without charge. Can be seen in office every morning—mail orders promptly executed. 373-5th Ave., R. 595. Phone 3645 Vandbilt.

FURNITURE, RUGS, ETC. Buyer specializing best grades, these lines, owing to unusual connections can purchase for or with you at 20-50% below usual prices. Serv. free. Mrs. C. H. Langdon, The Broztell, N.Y.

MRS. AGNES J. COWLE, experienced shopper, will buy for or with customers without charge. A leaflet sent upon request.
Grand Central Terminal. Room 3636. N. Y. C.

SOMEWHERE IN NEW YORK is something your heart desires. I know where it is, and I shop with or for you without charge. Eleanor F. Nelson, 258 Broadway, New York. Tel. 3260 Morningside.

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FOR INFORMAL CORRESPONDENCE—Name and address neatly printed on 125 envelopes and 200 sheets Japan Bond $1. Correct style and size. Ppd. Tiffany Press, Peru, Ind.

Smocks

THE SMOCKERY—7 Chester Pl., Englewood, N. J. Smocks for children and grown-ups. Original, exclusive, distinctive models. Best materials and workmanship. Illustrated catalog on request.

HAND-DYED SMOCKS $7. In rose, blue, lemon, green, violet and flame. Unusual buttons, white collar. Send bust measure. Also children's smocks. Mrs. G. S. Kramer, 156 West 106th Street, N. Y.

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Visit the **SPORTS SHOP**—Unusual and Pre-Advanced Sports Suits, Sports Waistcoats, Coats, Skirts, Blouses, etc. Exclusiveness and utmost value. Suite 606 6th floor, 500 5th Ave. (42d St.) N. Y.

ADJUSTABLE Fancy Hat Bands. Wick fancy bands and silk puggaree scarfs in a great variety of color combinations; fit any size hat; club colors to order. Wick Narrow Fabric Co., Phila., Pa.

COMPLETE line of Morley's Imported Scotch wool Sport Hosiery for Golf, Tennis, etc., for men and women, in solid colors, Heathers & clocked $1 to $3 pair. Stewart Sporting Sales Co., 425-5th Ave., N.Y.

FROM THE TOP OF YOUR HAT
to the tip of your shoes,
every article of wearing apparel
can be purchased from these shops.

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SWIMMING SCIENTIFICALLY TAUGHT
in our three-tiled pools in water that is continually filtered and heated. Learn the art of Diving. For further particulars send for Booklet V.

THE DALTON SWIMMING SCHOOL
the only school in the city that has taught swimming for eighteen years.
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Luncheon Afternoon Tea
Dinners discontinued during July and August.
"Picturesque, novel experience"—N. Y. Herald.

THE PICCADILLY TEA ROOM
The last word in tea dainties.
Tempting luncheons and dinners.
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in trunks, bags or leather goods.
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FASCINATING SUGGESTIONS FOR GIFTS
of all kinds in our new catalogue.
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Also at Hyannis, Mass., during summer.

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Many New to America. Unusual—Attractive—Useful. Booklet "V," illustrating almost 200 Novelties, free. Bertha Tanzer, 20 West 30th St., N. Y.

BREAKFAST TRAY LINENS make distinctive hostess and wedding gifts. Various styles and prices. Luncheon cloths, honeymoon sets, etc. Send ref. for selection. Edith Allen Hall, Stamford, Conn.

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HAND-WOVEN SILKS and linens of unusual decorative value. Honest fabrics. Charming negligees of batik, smart smocks and original costumes. Flambeau Weavers, 7 East 39th St. N. Y.

QUAINT OLD SAMPLERS — American and foreign — for decorations, trays and firescreens. Can be sent on approval.
Flambeau Weavers, 7 East 39th Street, New York.

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WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet sent on request. The Crowell Co., 97 Orleans Street, Springfield, Mass.

100 WEDDING ANNOUNCEMENTS $6.75 or invitations, hand-engraved, 2 sets of envelopes, 100 Calling Cards, $1.25. Write for samples. V. Ott Engraving Co., 1043 Chestnut Street, Phila.

INVITATIONS or ANNOUNCEMENTS Engraved. The name of "Childs" is a guarantee of the correctness of style and quality. Samples and prices on request. S. D. Childs & Company, Chicago.

Wholesale Gift Shops

DAY-CRAFT NOVELTIES for Gift Shops & Art Needlework Depts. We sell dealers only. For illus. folder and price sheet send to N. S. Day, Springfield, Mass. Samples at 225 5th Ave., New York.

THE VILLARI CO., 402 Madison Ave., N. Y., handles an excellent line of Porto Rico Tiré. These goods sell rapidly at sub. profits. Linens also sent on memo. to responsible parties. Write for terms.

THE WORLD FULL OF TOYS. Twenty imported toys in a real globe 6" in diameter. $1.50 retail. New ideas for shops.
"Studio Shop," 96 Fifth Avenue, New York.

FALL & HOLIDAY SAMPLES READY. Furniture, decorated baskets, metal, wood & everything for Art & Gift depts. Plain metal ware for decorating. The Palmode Shop, 44 Murray Street, N. Y. C.

NEVIUS 217 East 38th Street continues August showing of everything for the high grade gift shop, many things you can not do without. Nothing at retail.

NEVIUS at all seasons has most interesting things to show; boxed novelties, some old favorites, many new things. Always at your service.

NEVIUS again reminds you: A big Xmas business is coming. There will be increasing difficulty in express and freight deliveries. Make sure of stock while you can.

A. HIMMEL, 152 West 34th St., N. Y. C. M'f'g. Cretonne & Brocaded Art Novelties, Desk Sets, Baskets, Candy Boxes, Sofa Pillows, Knit Bags, Unusual Boudoir Novelties. Write for $10 ass't.

Wholesale Gift Shops—Cont.

E. & G. QUACKENBUSH now display 18 varieties of Tiny Tots. Have you seen these newest quick sellers? Many of them 50c articles. Meet our new

"Tubby Family" of "pretty" rag dolls. "First Aid Tilly" and "Khaki Tommy," just mustered in—and four more washable germ-proof babies not yet of military age.

Also advance Xmas Toys, Kiddie bags and novelties now ready. Send for $10 and $20 assortments. E. & G. Quackenbush, Salesroom, 100 Fifth Avenue, New York City.

CHARLES ZINN & CO.'S lines of baskets and novelties for fall are ready—distinctive individuality in every piece. We extend a cordial invitation for inspection to you & your friends. 893 B'way, N. Y. C.



When you learn the ways of the Patriotic little lady you may press her slightly and she will let forth a lusty yell, indicating, of course, that she agrees with all the War Policies. Appropriately dressed in Red, White and Blue, and 5 inches high. Price, $2.50. See purchasing instructions on this page.

Wholesale Gift Shops—Cont.

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JOLIN SHOP—303 5th Ave., N. Y. Hand decorated wooden spool holders, fancy sewing sets, twine holders & many new toys, boxes & wooden novelties. Knitting needles of amber and wood.

Also wooden protectors. Five piece Japanese painted desk sets of wood in many shades. Also Kiddy and patriotic Marine Desk Sets—all new and wonderfully attractive.

DELLA ROBBIA STUDIOS, INC. Peasantry baskets, beautiful, strong and useful, decorated or plain. Latest necessity. Send for Catalog "M." 10 Fifth Ave., New York City.

BOB-BETTY'S TOILET SPECIALTIES are attractive, reasonable and useful. Write for our special offer to Gift Shops. Barbara Elizabeth, Inc., 750 Main Street, Beacon, N. Y.

FOR PEOPLE WHO ARE ILL. Four English Walnuts with a "cheer up" sentiment in each, the whole in a beautiful box, retail 25c. Send for portfolio of designs. Ernest Dudley Chase, Boston.

SOY KEE & CO., 7-9 Mott Street, China-Town, New York. Largest stock of Chinese Art Wares in America. Baskets, Embroideries, Chinaware, Porcelains,

Vases, Lamps, Beads, Tassels, Bamboo Bird Cages, Wooden Novelties, Brasses, Bronzes & many other Novelties. Assortments, $10, $25, $50.

THE LITTLE WORKSHOP, 68 Lafayette Avenue, Brooklyn, N. Y. New Catalog just out, including Patriotic Numbers. Butterworth & Gardiner, 225 Fifth Avenue, New York, have sample line.

"WINKEES"—a new cunning cloth doll—comes in sealed packages. Individual expressions and poses—retails, 50c—mail order—circular. Giftoy Co., 500 Fifth Avenue, New York City.

VERY MUCH WORTH WHILE—
a display of novelties of the greatest variety and originality. All of them useful and attractive.

AMONG THEM ARE such things as tea bells, door knockers, curtain holders, ash trays, nut bowls, but the list is too long to detail.

COLORFULLY TREATED and hand-painted and enameled, exquisite little things that should be in your shop. The Bronze Products Society, Inc., 460 Fourth Avenue, New York City.

BLACK GLASS DESK SETS, also Opal & Crystal Glass Novelties make unique Gifts. Sold by all high grade shops. Send for ill. cats. & price list. American Tray Co., 179 Wooster St., N. Y.

ARMY MIRROR. The perfect gift for the Soldier Boy. Pocket size. Rust-proof, Unbreakable. Useful for travelers. Send for price list.
American Tray Co., 179 Wooster St., N. Y.

ESTIMATES GIVEN MFRS. for hand painting on satin, leather, baskets, boxes, lamp shades, parasols, wooden novelties, etc. Orig. designs. Quantity orders. Hegone Studios, 163 W. 23d St., N. Y.

IMPORTED FROM FLORENCE, ITALY—Basketry, hand-carved & blue & gold frames, bookracks, etc., alabaster & tortoise shell gds., linens, etc. Heath & Mills, 1211 Union St., Schenectady, N. Y.

THE WORTH WHILE Line for **YOUR SHOP.** Here are a few interest-creating sale-propelling specialties; Red Bird Series, Santa Claus Railroad Tickets, Komical Kards,

Plainly attired, but Oh! such humor. Calendars of various styles. Private greeting cards & new line of cretonne Valentine Dolls. International Art Pub. Co., 312 No. 12th St., Philadelphia, Pa.

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A few drops of Freezone loosen corns or calluses so they peel off



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To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the October 1st Vogue should be received on or before August 20th. Address all communications to Sales and Exchange Service, Vogue, 19 West 44th Street, New York.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

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TWO exceptionally handsome Paisley shawls—one tiny black center; other large white center. Antique Cameo set, surrounded by pearls. Large coral brooch. No reasonable offer refused. Sold separately. No. 153-D.

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FOR SALE—Two new green broadcloth riding habits—cheap. No. 155-D.

FOR SALE—Beautiful large, double Paisley shawl, rich coloring with white center. Perfect condition. Price reasonable. No. 156-D.

LEOPARD coat. Four selected skins from Asia. Latest lines. Old gold Chinese brocade satin lining. Worn two months. $225. Owner leaving for Tropics September first. No. 157-D.

Wanted

WANTED—Mole skin muff and neckpiece. Also afternoon dress. Size 36 or 38. Both must be in first class condition. No. 326-B.

Wanted—Cont.

GENTLEWOMAN will exchange fine ivory miniatures or oil landscapes 18 x 22 for clothing. Lads 14, 11, 10, 8; Girls, 3, 6,—mourning for self. No. 327-B.

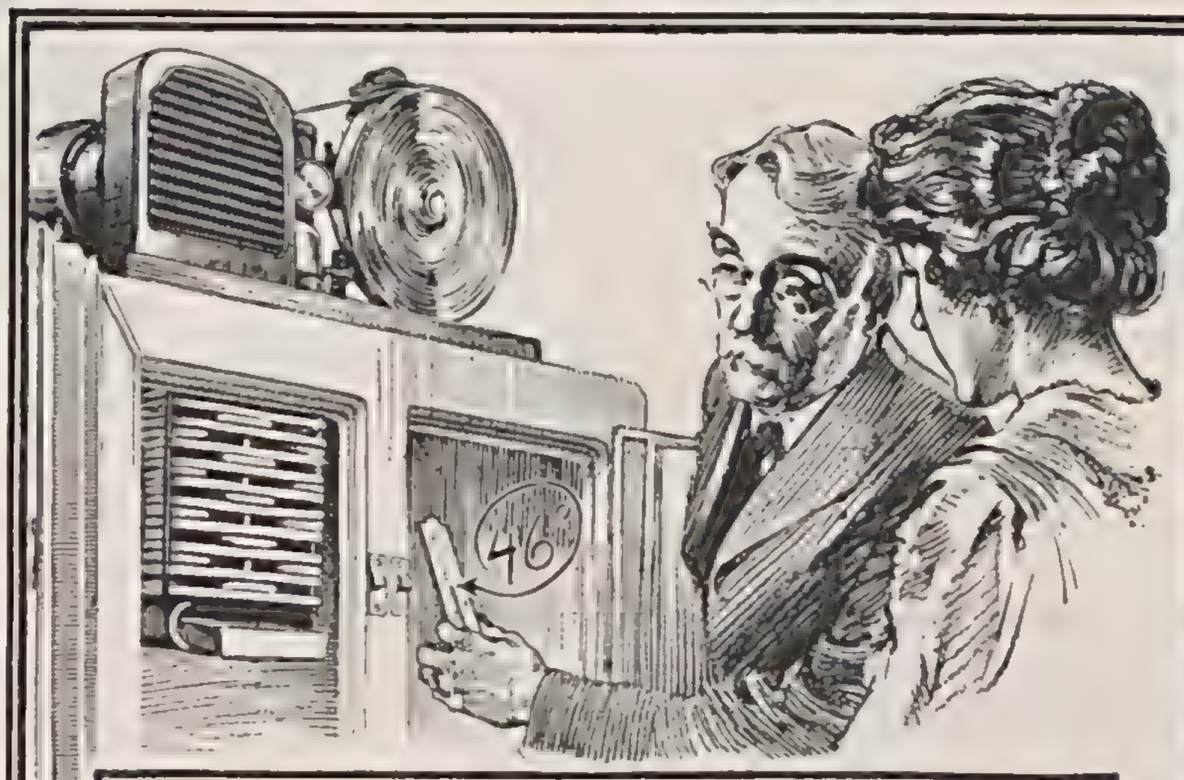
Professional Services

REFINED, young gentleman, courteous, educated, with pleasing personality, seeks position as secretary and companion to lady or gentleman. References if desired. No. 283-C.

WANTED—Position by Scotch gentlewoman as housekeeper in large establishment, Manager of Club, Organizer of entertainments. She is qualified by experience to fill these positions. No. 284-C.

YOUNG woman of noted Spanish family desires tutoring or secretarial position. High school graduate besides education abroad. Perfect control of both Spanish and English languages. Highest of references. No. 285-C.

REFINED young woman, college graduate, hospital training, desires position caring for invalid child, young person or elderly lady. References exchanged. Traveling experience. Salary $50. No. 286-C.



Ice-less, continuous cold! Isko, "the electric iceman," creates in your refrigerator, twenty-four hours *every day*, the safe, low range of temperatures science now demands for keeping food—44° to 48°. It produces the dry, unchanging cold necessary to keep milk, cream, meat, fruits and other "perishables" sweet and free from food-poisons. One well-known doctor says: "So often have I found faulty refrigeration the cause of illness, that now I take the temperature of the ice-box as carefully as I do the patient's." Protect your family—and your own efficiency. Get rid of the iceman—and his uncertain product. At best, ice produces fluctuating temperature. Install Isko now—when it is most needed. Can be quickly put into your own refrigerator—and will cost little to operate. Price $325 at Detroit. See it in operation at the local dealer's or write for booklet "V," to Isko, Inc., Detroit.

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combines an excellent antiseptic foot powder with a splendid deodorant.

Foot troubles come from perspiration adhering to the feet. Fastep neutralizes the perspiration, and renders it non-irritating and odorless.

Rub Fastep Foot Powder on your feet before going shopping, dancing—to the Theatre—to play tennis or golf.

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In sprinkler-top cans, all druggists, or send 25c in stamps to

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Nonspi Co., 2615 Walnut St., Kansas City, Mo.



Dame Fashion's Equipage
The Velie Coupé

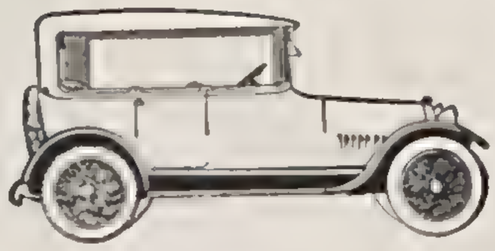
ITS smart lines and the completeness of its luxurious interior set a new standard in the achievement of even the famous Velie body builders. Simply and almost unconsciously controlled—velvety, smooth and silent—unlimited in its travel scope on countryside and highway as well as on boulevard and mall.

In the Velie Biltwel Six Coupe, beauty and roomy four-passenger comfort are combined with faithful performance. It's price is but $1800.

Velie 5-passenger Six Touring Car, $1185. The Velie 7-passenger Six is the utmost in touring luxury and refinement. 124-inch wheelbase, 45 h.p., 4-speed transmission. Wonderfully finished and equipped. Price $1650.

Ask for booklet, "How Velie Cars Are Made," illustrating eight body styles—open and closed.

VELIE MOTORS CORPORATION
161 Velie Place Moline, Illinois



The Velie Touring Sedan
Five Passenger, $1735



The Velie Town Car, $2300



The Next Vogue

THE MILLINERY NUMBER OF VOGUE

WHEN a woman has nothing on her mind but her hat, you may be sure that she is having a perfectly wonderful time. There is an almost unearthly serenity that is born of the knowledge that your hat is doing absolutely the right thing at exactly the right angle; and a hat on at an unbecoming angle can simply ruin your whole slant on life.

The next Vogue, that is, the September 1st issue, is going to be a Millinery Number. Vogue feels it coming on. It's just the time of year when Vogue takes things in hand and says everything there is to say about hats and coiffures and all the accessories that play the minor parts while hats do the heavy business up stage.

What Vogue Will Say About Hats

First, there is to be a long article, illustrated with drawings by Helen Dryden and some charming photographs; it's to be all about the newest French hats and the newest veils and furs to wear with them. That's that. And then, of course, there will be a great many pages of sketches from Paris, which are the last word on millinery, and the last word on millinery is only official when it is said in French.

Other Things Vogue Will Tell About

A smart woman's hat and her coiffure do such good team work that it is difficult to say just which does the most toward making her what she is. There are those that believe it's a draw between the two. Anyhow, everyone knows that the most breath-taking affairs the designers can create avail a woman nothing if her hair doesn't do its part. That's why Vogue is going to have an article on hair-dressing, prepared especially to go with its new millinery.

Another thing that is going to be good is an article on millinery trimmings,—about all those dashing trifles that those who know are putting on the new hats and where they are putting them.

There will be some autumn suits, too, and some lovely gowns and a great deal of fur, both in the form of coats and neck-pieces. Yes, besides millinery, Vogue is going to do a great many things in its next number. Vogue has never, in all its life, been known to be one-sided. Why, there are going to be enlightening articles on textiles, and simply numberless other things including what Newport is doing best.

About the Red Cross

Whenever it can, Vogue likes to tell something about war relief work, since it is a thing in which every one is so vitally interested. Mr. Emery Pottle has written for the next Vogue an article about Red Cross work. You see, he has been an ambulance driver in France, and knows all about it. Every now and then, it is good to have the viewpoint of "over there,"—it helps us to realize that perhaps we may also serve. Not another word about these things; you must feel that you want to read about them now.

We know that it is maddening to have to wait two whole weeks before you can find out what the good word about autumn millinery is, but it is worth it, really. It's true; no woman ever took poison on her way to buy a new hat.

VOL. 50. No. 4

WHOLE NO. 1077

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for

AUGUST 15, 1917

Cover Design by Helen Dryden

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Helen McCaul and Elizabeth Dickson

MRS. GEORGE D. WIDENER AND HER DAUGHTER, DIANA DODGE

Mrs. George D. Widener and her little daughter are spending the summer at "Erdenheim Farms," Chestnut Hill, Pennsylvania, where Mrs. Widener has resided since her marriage to Mr. George D. Widener, which took place the latter part of March. Mrs. Widener is the daughter of Mr. Henry T. Sloane and the sister of Baroness de la Grange, who was Miss Emily Sloane; she is a niece of the late William Douglas Sloane, and a cousin of Mr. William B. Osgood Field and of Mrs. James A. Burden. Mr. Widener is the son of Mrs. Alexander Hamilton Rice and of the late George D. Widener, and he is a cousin of Mr. Peter A. B. Widener, 2nd, and a nephew of Mr. Joseph E. Widener



THE BUSINESS OF BEING BROUGHT UP

This Developing One's Talents Is No Easy Matter; the Life of Young New Yorkers Would Astonish Those Who Cling to the Ancient Theory of the Undisciplined American Child

CONSTANCE is a small person who has brown bobbed locks and serious brown eyes. She lives in a world where the furniture has round edges,—where the sharp angles, in fact, have been smoothed off almost everything. But it is a very busy world. From the time her nurse, Élise, lets the morning sunshine in at the window until she draws the cord on the little Cinderella night light, Constance is always learning something. Élise, who greets her with *"Bonjour mon petit chou,"* is teaching her to speak French. At first, Constance had much difficulty in understanding the things Élise said in her queer foreign way, but the things themselves were usually so interesting when one did manage to fathom them, that Constance tried very hard, and it became easier each time. When it came to answering, the task was more difficult. Constance's little tongue was very facile, however, and there was so much to be said and so many things to be asked that she soon grew quite familiar with the strange words, and now she and Élise chatter by the hour in intimate ease.

THE NEW YORK SCHOOL

Constance goes to school. At first she had her studies with a governess, but after a time her mother decided that it would be better for her to have the companionship of other little girls, so now, every morning during the winter, Élise takes her to school in one of the cross streets west of Fifth Avenue. No one would dare to intimate that this is a fashionable school, so contrary to the ideals of the gentlewoman who directs it is any suggestion of fashion, yet the fact is that all the young girls who graduate from it, enter the inmost circles of society, if, indeed, they are not already within them.

After school, there is luncheon and rest, and then perhaps a stroll in the park, where, in the spring, one becomes acquainted with the birds and flowers, all of which Élise knows by name. Or perhaps one goes for a ride. Constance has a pony, "Bobo," who, in the winter, lives at the Riding Club in a little white stall, with Austin Gray's "Penny" as his right hand neighbor and Dorothy Kane's "Nicolette" at his left. Of an afternoon, Dorothy and Austin and Constance sometimes go out together with the riding mistress; sometimes Constance goes out alone with her for a riding lesson. Constance rides very well. Her little body rises in perfect rhythm with "Bobo's" trot, and when he canters she sits so close that there is not the finest line of daylight to be seen between her brown habit and his sleek brown coat.

AT TUXEDO

In the spring, "Bobo" went to Tuxedo for the horse show and returned with a red ribbon. Constance, who rode him, knows that he should have had the blue; but for some unaccountable reason he took a dislike to the brush on the second jump, and although she beat him with her crop and kicked him with her sturdy little heels and kept at him like a true horsewoman, he refused to take it; so she had the humiliation of seeing Dorothy's "Nicolette" acclaimed the best pony in the class.

In April she went to Piping Rock and saw her uncle's horse, "Cartridge," win the Glen Cove Plate. It was a red-letter day for Constance. She and Élise had luncheon at the white clubhouse and then strolled across the lawn to the grand-stand, where they had the joy of seeing "Cartridge," gallop home. Afterwards, they found their way through the paddock, white with dogwood, to congratulate "Cartridge" while he was being rubbed down, and give him some sugar.

Constance is being trained to become an all-round sportswoman. In the summer, when the family is at Newport, she swims every day at Bailey's Beach, whither she and Élise go on their bicycles, whizzing along Bellevue Avenue and the long smooth Ocean Drive.

In the winter she skates a great deal. The Monday Afternoon Club has a session every week, either at St. Nicholas Rink or at Iceland, closed for the afternoon to the public. Membership in this club is as difficult to obtain as in any of the exclusive clubs for grown-ups, and here it is that Constance begins to make the acquaintance of the young people with whom she will associate after the momentous day when she shall have come out. Constance is taught to skate, as carefully as she is taught to read or to speak French, and she makes a charming little figure as she skims over the ice in her gay sweater and little tasseled cap.

As for dancing, Constance was taught to dance almost as soon as she was taught to walk. She can not remember when she has not had her dancing class and her private dancing instructor. In esthetic, interpretive, and social dancing, she is an adept. Of the three types of dancing she found the first most difficult, for esthetic dancing involves a thorough course in technique. By it she learns how to stand, how to walk, and how to courtesy. It is a spectacular type of dancing, and her training in this respect will stand her in good stead in the numberless private theatricals in which she will take part after her début. Interpretive dancing gives her spontaneity and develops any special talent which she may have. The social



In Christmas week, little girls attend what are really matinées, for these performances for children are given in the morning



Patriotic youths of eight years may join the Knickerbocker Grays if they can establish their right to admittance



The young members of the Monday Afternoon Club skate each week at St. Nicholas or Iceland, in strict seclusion from the public

dancing is, of course, a necessary part of her education, but it is a phase of the dance which is taught with the utmost discretion. Constance dances the modern dances very prettily, but with a reserve sometimes absent from the dancing of her elders.

The little boys whom Constance knows receive their preliminary social training in much the same way that she does. In addition, they have an organization of their own which, while it is not of a social character, has a social significance in that its membership is very carefully restricted. This is the Knickerbocker Grays, an organization which was established in 1881 by Mrs. Edward Curtis and a number of other ladies who wished to arrange it so that their sons might have instruction in military drills and in the manual of arms even though they were not attending military schools. For twenty-one years this organization has been drilled by Captain C. H. Hoyt. There are two drills a week at the Seventh Regiment armory, and at the end of the season there is a reception drill at which medals are presented. There are also music drills during the season to which the mothers of the boys are invited. The organization is under the direction of a board of management; the boys are proposed for membership by the mothers of two members, and if they are passed by the board of management and can meet the military requirements in regard to height and so forth, they are admitted. They may become members at an age as early as eight and they drill for five years. The organization has a very honorable record. It was once reviewed by General Grant and once by Colonel Hugh Scott. Many of the boys afterwards enter the Seventh Regiment, and a number of them are now serving abroad. When Constance grows up, she will be proud of the friends of her dancing-school days who started in so early to be soldierly.



The first step of the pas seul in which the amateur stars at Junior League performances, was taken in early nursery days

AVOIDING "AMERICANITIS"

While the life at home of a little girl like Constance is very busy, it is very simple. She lives it quite apart from the flurry of her mother's day. She eats the simplest of food, is allowed candy perhaps once a week and is assiduously watched for any physical shortcomings, especially any tendency towards nervousness, which wise physicians have recently nicknamed "Americanitis." Should she develop any symptoms of this kind, lessons are at once suspended and she is packed off to the country with Élise for a complete rest. American mothers have come to appreciate the fact that if their daughters are to enter life with strong nerves and bodies they must spend as much of their young days as possible out-of-doors. Therefore, sketching classes are much in order; and when a girl is a little older she is taught to drive her car.

Of artificial amusement the well-brought-up child has very little. Only at Christmas and Easter are there parties, and these are not formal. If a child is less than eleven years old, there is just one evening party during the year, and that is in the holiday week. It is held in some such place as the Club de Vingt and is attended with much éclat. Dancing begins at seven-thirty; the music for it is probably furnished by Europe's orchestra, which is most accommodating about repeating one's favorite selection. The dances include the Virginia Reel and the Lancers, and later, when every one has become better acquainted, there are round dances. Supper is served at little tables, and before one is seated one may choose one's cakes, of which there are dozens of delightful varieties arranged on long tables at one end of the room. During supper, a big dark Turk, a brilliant turban wound around his head, passes from table to table with a great black tray of favors, from which one may select balloons that blow up into queer shapes, and all sorts of things that spin and toot and rock, and generally add to the gaiety of affairs. At ten, the party breaks up, and every one goes home with his or her nurse, to sleep off the overwhelming effect of this annual dissipation.

LIFE'S FORMALITIES

There is also a holiday skating party at Iceland for very little folks, and two afternoon dances for girls and boys who are older but still under seventeen. The year before Constance comes out, she may attend the Metropolitan dances, of which there are three held at Sherry's in December, February, and April; and the Colony dances, which are usually held in the ballroom at the Colony Club, but which will next season be held at the Ritz Carlton. Of the Colony dances there are two, one in December and one in March. Both boys and girls are members of the Colony dances, but girls alone are members of the Metropolitan dances and the boys are guests. Both of these dances are controlled by a board of directors composed of the mothers of the young people.

Up to the time Constance is introduced, she will wear the very simplest of clothes—lingerie dresses or frocks of net and organdy, ruffle-trimmed; and all of her shoes, even her party slippers, have low heels. Her name is almost never mentioned in print; her school entertainments are shrouded in the deepest obscurity. There is just one occasion when she appears in the limelight, and this usually comes to her quite early in life. It is when she appears as a flower girl at a wedding. This is an event calling for all her accumulated reserve of savoir-faire.

On this occasion, her frock would probably be one of two types. It may be long and straight, reaching almost to her old-fashioned slippers; or it may be short and full and fluffy. If it is long, she probably wears with it a little bonnet or cap, and she may carry a quaint bouquet with a paper lace frill about the edge. If she wears a short fluffy frock, she may wear with it a big flat hat trimmed with ribbon and little flowers, and she may carry a basket of flowers. Recently, little flower girls have carried great bouquets of many colored garden flowers.

If Constance's parents are lenient, she may, perhaps, the season before she comes out, sit in a box at the Waldorf and watch the performance of the Junior League, and during the holidays boys and girls may attend a carefully selected matinée or two, or go to one of the special morning performances for children which have very recently been inaugurated during the Christmas season in New York; but as a rule her companions are restricted to her schoolmates, her governess, her horse, and her dog, and it is not until she blossoms out as a débutante that the world knows anything of her. Rumors leak out from time to time that this lovely girl or that one is soon to come out, and even sketches and snapshots do get into print, but, after all, rumors are things without substance, like the sounds which issue from behind the curtain at the theatre.



Positively her first appearance in public is (at an early age) as a flower girl at a wedding, a position second in importance only to that of the clergyman

THE FROCKS OF SIX TO SIXTEEN

Few Frills Adorn the Little Parisienne in War Time; Like Her Elders, She Firmly Believes That the Simplest Frock Is the Smartest

THE General was walking down the Avenue with great strides, swinging his stick with all the measured dignity which attaches to an officer and a gentleman—and, one might add, an Englishman. His casquette was glorious with gold and scarlet, and a row of decorative ribbons crossed his chest, as becomes a general.

Marie Antoinette, in black velvet and plaited white muslin, rolled her hoop. She steered it deftly between a soldier and his sweetheart who were walking arm in arm, so as to separate those two honest souls, and rolled it neatly across the toes of a stout old lady who gasped and nearly fell over backwards. She guided it in gyrating circles across an open space and with a sharp touch sent it spinning into a huge pair of khaki-clad legs—the General's. And the General, his mind on battles, Boches, and the like, was taken by surprise. He stopped, stumbled, and stepped into the hoop and immediately tried to step out again; but the hoop, with a last spasmodic wobble, tripped him.

TAKING FRENCH LEAVE

Round went the hoop and round went the General, Marie Antoinette looking on appalled, her plaited skirts limp with dismay. Her small face, under the broad hat of Italian straw, was a picture of consternation, and her hands, in their short white gloves, clenched themselves nervously. Finally, it was too much. "Oh, la-la!" said Marie Antoinette, and fled.

And leaving the man in khaki to wrestle with the hoop, I followed Marie Antoinette, who was frocked as only a French child is frocked, even in war time. Her small feet were adorned with sandals of black varnished leather, above which thin white socks, longer by several inches than the socks of last summer, rose almost to her bare pink knees. The short skirt of plaited white muslin was attached to a short-sleeved, round-necked, black velvet yoke, and although her arms were bare, short white gloves covered her small hands. Her hat of yellow straw was fastened with a bride of black velvet. Such was Marie Antoinette, Parisienne.

Marie Louise, who is the same age, wears a simple plaited slip of old-blue muslin, plaited from the neck-band. It is girdled with a double band of blue muslin, which is slipped under little blue muslin loops to hold it in place and is knotted in front with the ends weighted with pink rose-buds. Her hat is of black velvet with no trimming at all, except for a velvet bride under her dimpled chin.



The tiny cap is white tulle; the brief blue and white mousseline frock is blue beaded

THE WAR-TIME CHILD

Marie Thérese, who confesses to seven long summers, is frocked in yellow linon, embroidered in an all-over tracery with blue thread. Her black hat, of thinnest black straw and tulle, is fastened on with black velvet ribbon.

Then there are Marie Charlotte, Jeanne Marie and all the rest, frocked in white and rose and every dainty color, with oddly pretty bonnets and the most cunning shoes in the world. How can one, with an ordinary grown-up pen, describe the brief prettiness of their garments? How can one write seriously of a frock which, after all, is a mere ruffle with sleeves attached? How write about so naïve a frock as that seen only to-day in the Bois, a frock designed indeed for the first cool days of autumn? The straight little garment is of soft beige duvetyn, embroidered the least bit with dull blue thread and edged all about with a narrow border of soft brown rabbit. Scanty, it flares from the shoulder, coquettishly stopping short of the knees, below which the rather long white socks are rolled over a bit at the tops like golf stockings. The small hat is of duvetyn also, lined with blue



MODELS FROM LANVIN

When the first cool days come, the little Parisienne puts her retroussé self in to a coat of old-blue velours de laine, with gold stitching

Sometimes the Parisienne at the younger set goes around made of all one kind of material; here, dull blue crêpe is figured closely with rose

A hat and frock that both went in for rose muslin are trimmed,—one, with wool embroidered flowers, and the other, with white stitching



The round neck and full skirt of this marine rep frock are quite in the mode, and the white thread embroidery brightens it agreeably



Very summery is this frock of white "toile de soie" printed in blue and red flowers, with stitching done in bright colored washable silks



The brief kilted skirt is of old-blue alpaca, and is finished with an ornament and hangs from a waist of white linen embroidered in old-blue

MODELS FROM CHÉRUIT



It took white Swiss muslin, white crêpe de Chine printed with flowers, and gatherings of pink thread, to make this frock

silk and edged with narrow bands of brown fur.

For the summer child, Lanvin is making pretty frocks of tinted muslins, tussur, and crêpe, embroidered or not, as it happens. A frock of dull blue tussur is figured daintily with flower-sprays in color, and a tiny frock of light blue crêpe is prettily combined with white crêpe and embroidered with blue beads.

TAFFETA FOR PARTIES

Paquin, who makes frocks of tinted muslin for the small child, frocks her sixteen-year-old sister in dainty "party" taffeta—pale rose, blue, and yellow, trimmed with crisp loops of silk and odd bits of embroidery and flowers. Chéruit also employs delicately tinted taffeta for party frocks for young girls, trimming them airily with flowers and tulle. For the street, one-piece frocks of serge, jersey, or tussur are fashioned by all the houses of Paris—straight, chemise-like garments, simply trimmed, with occasionally a high waistline indicated in some fashion.

Few frills adorn the frock of the "war" child, who, like her elders, is clad in simplest fashion. Even the above-mentioned taffeta frocks are simple in line and not eccentric in shape. The simplest frock, nowadays, is often the smartest. Very charming, for instance, is a young mother with two little girls, all three wearing odd little sunbonnets of snowy muslin, transparent, unlined, and shirred slightly on cords, flaring like flowers about their faces. Similar in shape, but more sternly fashioned, is a bonnet of white or tinted piqué destined for country or beach wear; and very odd and new is a child's hat of yellow duvetyn with a rounded crown and a rather broad brim, made to match a beach cloak.

For beach wear, also, is a useful little tailored frock of rose muslin, laced up the front for about six inches with a dark blue grosgrain ribbon, which is knotted at the throat. Over this, for warmth, is worn a smart little tailored jacket which extends about half-way to the knee and is fashioned quite in "grown-up" style, with a plait or two and smart pockets. Of dark blue cheviot serge striped with white is this jacket, which is belted with a thick blue cord. The hat, a small beret with a peak, is of striped serge.



Havana brown was chosen for the collar and embroidery of this éponge coat and is used with black and white in the check



This frock is made of pale rose mousseline de soie, embroidered in salmon pink; it is only French designers who dare to combine those colors in that way



A loose, cool, crêpe de Chine dress is edged with red silk in bias bands, and embroidered with clusters of red cherries that hold in the unpressed plaits



This coat-like frock of such wintry cut is made of summery material,—rose faille, with blue braid to take off the curse that attaches to unadulterated rose color

MODELS FROM FAIRYLAND



Short, scant, and straight from the shoulder is the street frock of juvenile Paris. This black and white cheviot has a blue linen collar which is black-embroidered



(Right) This is a veritable pastel of a frock; it is of pale rose mousseline de soie, with blue ribbons and dangling salmon pink roses



(Left) With the approach of autumn, fur is more and more to be expected. This time, the fur is used to trim very much tailored mastic cloth



MARTIAL ET ARMAND

The French little girl has always known just where to wear her black velvet; this time it's on blue and black Scotch plaid satin



MARGAINE LACROIX

The beret refuses to be done away; this one is of marron wool velours to match the coat, and is gold embroidered



LINA MOUTON

Even the very youngest persons can wear black satin, if it has a black and white checked belt and an engaging round collar



PAQUIN

For street wear, designers in Paris are making tussur frocks just like this one, which is dull blue with cream stitching



MARTIAL ET ARMAND

The frock is of sea blue serge with a white mousseline front; those foreign-looking circles are embroidered in colors



PAQUIN

Linen the color of red roses is the foundation of this costume; there are white buttons; a white buckle goes on the hat



PAQUIN

Pale blue roses form embroidered wreaths on this rose muslin dress and hat; the hat has a frill shirred on blue ribbon

PARIS PREPARES FOR A RIGOROUS WINTER

Thin Stuffs Will Play No Part in the Parisienne's Winter; All Is to Be Velours, Heavy Serge or Fur. Chinese Coats with Gay Waistcoats Are Predicted, and Both Pockets and Belts Threaten French Leave



This transparent attempt to establish a straight under-arm line begins with cream liberty satin, embroidered in gold; the mousseline top shows an embroidered underdress



CHÉRUIT

It is the way the French designer cuts it that makes this white satin dress at once severe and soft; the floating girdle has yellow, mauve, green, and orange tassels

result? The possibilities are thrilling. Shall we go dressed like some princess of the Middle Ages in robes stiffened from throat to ankles with embroidery? Shall we wear our hair in smooth braids and clasped with jewels? There are possibilities in the unbelted frock which promise well: tunics of rich stuffs over narrow simple underdresses, exquisite embroideries and metal clasps, jewel-set and rare, rich velvets and rich furs. And, just as in those far-off days the lady sat in her tower at her embroidery frame while her true knight rode to battle, so we sit at our chosen war work, while our khaki and blue-clad heroes march away.

THE NEW FROCK MUST BE WARM

Whatever the form of the new frock, whether we wear the costume of a Chinese mandarin or of a princess of old Europe, it must be warm. House gowns as well as street frocks next season must be cosily comfortable, practically beautiful garments. Realizing this, the tissue-makers have accumulated quantities of thick, soft, warm stuffs which are now being transferred from the shelves of the warehouses to the workrooms of the *maisons de couture*. All sorts of silk and woolen velvets, with heavy serges and thick soft cheviots, go to the making of our winter frocks. In Parisian wardrobes next season, thin stuffs will figure not at all, while thick furry garments figure largely, and, again the war, expensively.



THREE MODELS FROM WORTH

THERE is a rumor abroad in Paris that our new coats are to be Chinese in style, that is, straight from the shoulder, with kimono sleeves and with waistcoats of deliberate gorgeousness. The coat may be black, for instance, with a bit of blue embroidery all about the edge, and the waistcoat may be of brilliant orange satin embroidered with black, white, and gold, and belted with blue and black embroidery. A coat of this sort would extend about to the knees, while the waistcoat stops short at the hips. The skirt underneath is straight, narrow, and quite untrimmed.

We have worn the straight frock for months, and we shall doubtless wear it for months to come. The pocket has disappeared from the latest version of the straight frock, and now the rumor is that the belt is to follow the pocket into oblivion. What will be the

The straight line of this narrow satin dress is belied by the ends of a blue velvet sash which almost forms a bustle

FROCKS OF SUMMER

With all this in mind, it is difficult to realize that warm days are actually here and that summery frocks are now in order. How are we to concentrate our thoughts on muslins, sheer and fine, when our cellars yawn for coal and there is no coal to be had? How are we to consider chiffons when we know in our hearts that we should be ordering furs; how wear thin crepons when even our subconscious selves clamor for warm thick cloaks and fur-lined boots against winter?

None the less, this sunny weather has driven

This is one of the warm dresses Paris is planning to wear this winter; it is made of marron and beige wool velours



PREMET

When the Parisienne doesn't have her muslin frock tinted, she has it white punctuated with black periods and combined with plain white



JENNY

Give the Parisienne half a chance, and she will have a negligée made of rose Georgette crêpe, with a bit of white lace and a gold girdle



DOUCET

For this they just took soft white muslin, embroidered it with narrow white cotton tape, and used lines of open-work to edge the designs

Parisiennes into crepons, jerseys, and thin silks; and of these none is prettier than the frock of cotton crepon,—thin, soft, and embroidered with color after the fashion of the Maison Lanvin. For it is Madame Lanvin who favors the frock of crepon. Embroidered with grass green, yellow, or gray thread, the frock of white crepon is simply charming. Blue crepon is embroidered with coarse white wool, coral red crepon is also embroidered with white, and black silk crêpe is adorned with needlework in white, blue, or red. Yellow crepon is embroidered with blue or black thread and sometimes with gray and white thread, combined with jet beads.

Paquin is making dainty frocks of tinted muslins in rose and all soft colors. Very smart is a beige muslin embroidered, in a lace-like all-over pattern, with black thread. This embroidered frock is trimmed with plain beige muslin. A Paquin blouse is made of this thin muslin similarly embroidered. Like a short, scanty, loosely belted chemise is this blouse, which is embroidered in a close all-over pattern with white or colored thread. Citron and coral muslin are embroidered with white, and blue muslin is often decorated with rose embroidery.

Figured muslins have also made their appearance in Paris. Paquin shows a yellow muslin frock with coin-spots of black. Premet shows a white muslin generously spotted with black and trimmed with plain white muslin; and, by contrast, a plain light blue muslin delicately embroidered with pale rose and belted with rose leather. Plain and figured muslin combined in the same frock is smart at the moment; and plain white muslin, corded and trimmed with fluted ruffles, is also smart. Not one of these summer frocks is trimmed to any extent with lace.

THE POPULARITY OF MUSLIN

One of the large houses of Paris combines three shades of mauve muslin in the same frock. The frock proper is of rose-lilac muslin with handkerchief-like sections of violet and bluish-mauve muslin falling from each hip. A bit of mauve muslin is introduced at the throat in front, and the shoulders are veiled with a deep cape-collar of black tulle.

Gray muslin is seldom used for an entire frock, although it is often employed in small quanti-



JENNY

A gray crêpe de Chine tunic, stitched with gray and banded with black ribbon, goes right on over a black satin slip



PREMET

Paris will have its bit of muslin; sometimes it is light blue, with a pink leather belt and pink collar, and embroidery cuffs



The lines of dignity and the tight-fitting sleeve favored by the new mode are well exemplified in this gray tussur costume

painted flowers. The under side of this brim is of black velvet. There is something distinctly new about this hat; the vivid color, which is rendered still more vivid by the glaze, makes it very effective with a frock of black velvet, for instance.

THE LEATHER HAT

Another very new model by Madame Duc is of creamy parchment, painted with black and gold flowers, bound with black velvet, and trimmed with a pompon of black cock's feathers. This hat also, very odd and rich in appearance with its flecks of black and gold, is very smart with a velvet frock. There is a new crispness, a fresh touch which is very pleasing in these two hats.

Of painted leather is the crown of another Duc model in Bordeaux mottled with dull blue. A leather flower on a leather twig is perched on the brim which is of dull blue velvet.

The war is probably responsible for the practical disappearance of the summer cloak of silk or satin. Instead of wearing a sheer frock of some sort under a light cloak, the Parisienne this season contents herself with a straight frock of jersey, serge, or some thin woolen stuff, or perhaps silk jersey, and a scarf of fur; and there is a quiet chic about a costume of this sort which chimes well with the times.

VARIATIONS OF THE SATIN FROCK

Black satin frocks continue smart, but they are a trifle monotonous, for all that. Black satin and lace, black satin and white muslin, black satin and gray crêpe, and black satin unrelieved by any other tissue; we are a bit wearied by the constant black. Oddly attractive was a black satin frock seen recently which was trimmed with periwinkle blue. The collar was blue, the skirt was edged with blue at the hem, and there were vague patches of blue embroidery on each hip and a blue embroidered girdle. Below the girdle, in the back, a second girdle of plain black satin sagged uselessly, but effectively, for it was this second simple belt which gave to the frock an odd new look.

New also is a frock of black satin trimmed with rich yellow duvetyn and fashioned with buttons of amber. A hat of yellow duvetyn,



Gowns of embroidered muslin are very smart. This one of dark blue shows a Chinese design, and is combined with satin

ties as trimming. Many frocks are made entirely of rose, blue, yellow, or green muslin, and the trimming varies from white fur to white muslin. Many tinted muslins are prettily embroidered with gray thread, and one of these, seen recently, is trimmed with narrow borders of gray fur, and the hat worn with it has a crown of black satin and a gray fur brim.

At the Ritz, one sees black and white frocks by the dozen and in all tissues. One of the prettiest worn in the tea-room recently, was made of soft, thin, woolen jersey with a loose coat of black velvet falling straight from the shoulders. The striking frock was topped by a black velvet hat, quite untrimmed. Very striking also was a one-piece frock of Bordeaux duvetyn with a hat of the same dark tissue. Every hat's a *cloche* at the moment. In straw, in velvet, satin, duvetyn, or some other tissue, high square crowns and broad drooping brims are worn by everyone.

Jeanne Duc is showing oddly smart hats, remarkable in tissue and color. One is a sort of capeline with a beret crown of black velvet. The top of the brim and the band about the base of the crown are made of painted toile, with its brilliant red splashed with black

MODELS FROM PAQUIN



Not all frocks are sober; a welcome note of cheer is struck in this rose taffeta with its glimmering beads and pailettes



No silhouette could be straighter than that sponsored by this gown of Bordeaux satin with much beige cord embroidery

with the lower side of the brim faced with black satin, is worn with this frock, which represents, in a way, a new silhouette. There is a belt at the waist-line, rather tight than loose, over the scanty chemise, which is belted again at the hips, where a skirt is deftly attached to the chemise top-section. The joining is concealed by the belt. The effect is rather that of a long bodice, and the skirt, attached to this bodice at the hips, suggests in a vague sort of way the moyen-âge. But it is difficult to classify this frock, which is neither fish, flesh, nor good red herring.

"Lucy Locket lost her pocket, Kitty Fisher found it," runs an old nursery rhyme, which goes on to say, by way of anticlimax, that the pocket, when found, was quite empty. There are many of us losing our pockets nowadays; perhaps they are stolen from us by the couturiers, who think, possibly, that if they continue to permit us to wear pockets we may by chance keep our money in them instead of pouring it into their coffers. Or is it that the same couturiers who gave us these vast pockets are taking them from us with the idea of making another garment from the tissue thus employed; a manteau, for instance, or a trouser-skirt? Who

knows? We wonder, but keep silence; we are amazed, but we hold our peace.

The trouser-skirt, by the way, has by no means vanished from the scene. More and more are indoor frocks divided as to skirt. A sports frock is composed of a beige duvetyn coat above a black satin skirt which is divided at the hem, the satin is turned under in bloomer-fashion. The waistcoat is of white serge, very thin and fine, with white coroso buttons. Apropos of bifurcated garments, the nightgown of ancient memory is slowly, but surely, giving place to the pajama. It is not the severe masculine garment which the word presents to our imagination, but a new garment, fearfully and wonderfully made of silk and embroidery, of chiffon with gay ribbons.

As usual, at this season of the year, Parisians are beginning to wear winter hats with thin summer gowns. But it is not, this season, the classic hat of black velvet which has appeared regularly in mid-summer for several years. The new winter-summer hat is made of duvetyn in some soft warm color. These hats have appeared in yellow, green, blue, and brown; and one day at the Ritz a very pretty blonde girl appeared in a huge capeline of brick red duvetyn. The slightly drooping brim shadowed the face beneath with warm color, and the square crown was wrapped about with brown satin ribbon, which was knotted picturesquely on the side.

Hats are also made of netted, or knitted, ribbon. A narrow taffeta ribbon is chosen for this purpose, and the entire *cloche*, for this hat is usually a *cloche*, is loosely netted; the crown is adorned with a cravat, more or less wide, of satin ribbon matching the hat itself in color.

Speaking of the beret; the newest beret is draped. Time and again, the beret has been declared no longer smart; but this piquant shape constantly appears anew in this salon or that, in some form or other. At the moment, Chanel is making a smart little tilted beret of velvet. It is slightly draped and is titled a bit back and to the right. One of grege velvet is very pretty, and one of violet velvet is also very effective. The beret of duvetyn in various colors is still smart. A. S.



TWO MODELS FROM DŒUILLET

A coat of dark green wool velours is trimmed with gray rabbit, for the rabbit is again fashion's pet

The Parisienne prepares for another coal-less winter by retaining her old friend, the "cache-nez" collar



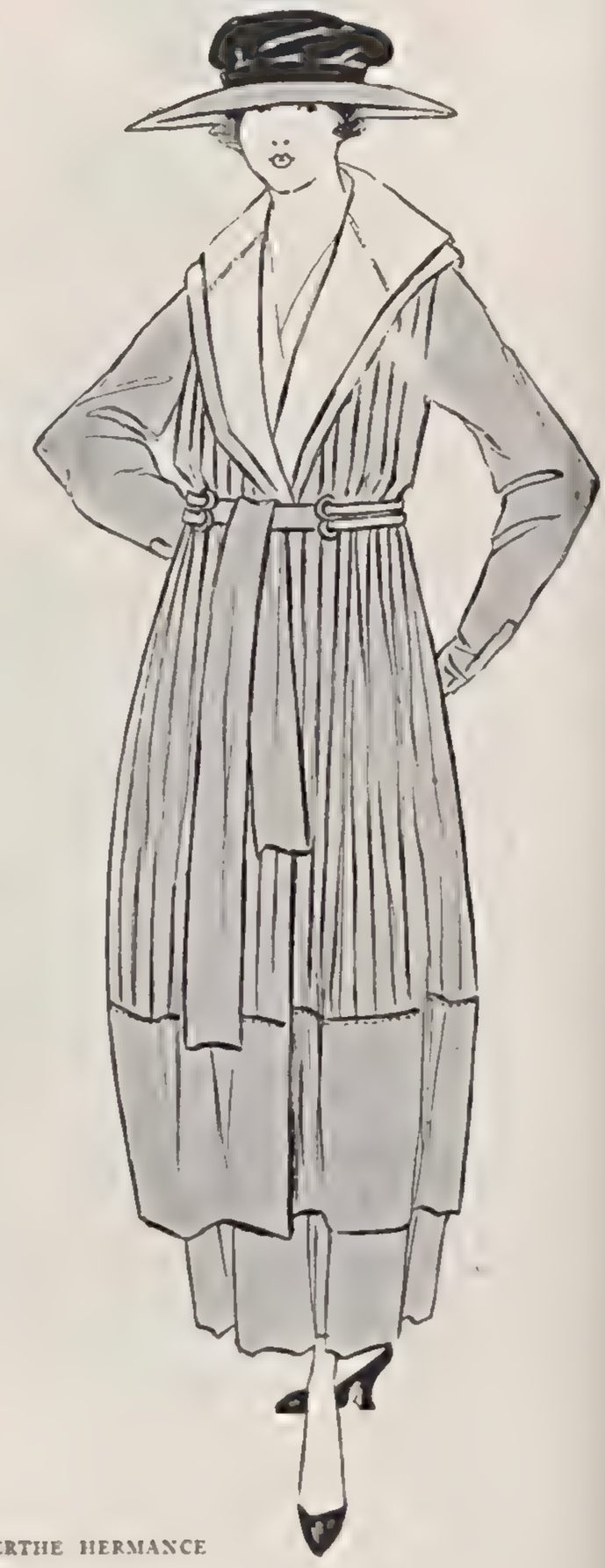
MARGAINE LACROIX

This frock with the approved absence of trimming is of bluet mousseline, and white tassels finish its ribbon girdle



MARGAINE LACROIX

To white tulle, this designer adds lace and ruffles of tulle; and binds the shimmery cloud with ribbon of marron taffeta



BERTHE HERMANCE

This marine blue serge costume with its natty collar of white piqué is an advocate of the long coat and narrow skirt



"What a gossip he is—what a shocking mischief-maker!"

LETTER PERFECT

There Comes a Time to Every Man When He Must Write a Letter; He Is Wise Who Omits Scenery and Hints Scandal

By ROGER BOUTET DE MONVEL

Sketches by Robert Bonfils

NO, it is not amusing, however you put it, but though you had a telegraph office at your door and a telephone in every room, even though you had lost the habit of using pen and ink, sooner or later, whatever happened, the moment would come when you would have to write a letter, resist as you might.

In winter, of course, you are safe. Every one is in Paris, and there is no need to rack your brains; it would be time wasted, so let us spare our pains. I could say as much of spring, and as for the summer, I ask you, at what hour of the day you could possibly have time to sit before a desk and write letters. And how many excuses are available! You may choose between travels, dancing, trunks to pack or unpack, golf, polo, or the races. There are postal cards, too; you may buy a view of the beach or a photograph of a peasant woman in a quaint cap, write at the bottom, "With best regards" or, "Why are you not here?" and your whole duty is done; your task is fulfilled and your conscience at ease.



Have you courage to face such paper and make no use of it?

THE UNAVOIDABLE LETTER

But after summer comes autumn, and if, as I fancy, you adopt château life instead of coming back to town, then difficulties arise. Suppose you are a guest of the Duke de la Tour-Qui-Branle, on his magnificent ancestral domain, and that on the writing-table in your room is spread some beautiful note-paper with monogram, crest, and armorial bearings, and with the name of the illustrious domain in one corner. Would you have the courage, the face, to see this delectable paper before you and to make no use of it to celebrate your visit at la Tour-Qui-Branle, were it only for a day or so? No, if I know you at all, you would never be capable of such a blunder; and even if you had to cover this rare and tempting paper with inanities, you could not resist sending it out in all directions, to the four corners of the earth.

Nevertheless, after due reflexion, it would seem wiser to avoid too blatant inanities, and if I were you, I should even try to make my notes a bit clever. The returns which you may reap from such effort are incalculable.

"Oh, oh," your correspondents will say to each other, "but he writes well, this dear friend. I admit that in conversation he is not more brilliant than many another, but once he has a pen in his hand! *Peste! Diable!* he is witty, very witty."

After that you may be at ease; your reputation is made. Thenceforward your least word will pass for a marvel of finesse or of malice.

THE TRICK OF THE PEN

The thing to do, as I have said, is to write in a fashion to delight your friends. Ah, well, that is nothing to get excited about. Nothing could be simpler or less mysterious than the art of writing clever letters. People will talk to you of the letters of the Marquise de Sévigné, of Monsieur de Voltaire, or the President de Brosses-Fadaise, but that is all nonsense. I repeat, it is a mere wrinkle to adopt, a trick to catch, and the great masters of the art of letter-writing never really use any method but this one of which I am about to tell you. In the very beginning it is important to take certain elementary precautions to avoid certain reefs on which nine out of ten letters are wrecked.

Whatever the cost, it is imperative that you avoid such beginnings as, "You must think me dead"; or some similar formula destined to introduce an explanation of your long silence. Such phrases are a waste of time. No one ever believes them. It is also best to refrain from scolding your correspondent for having left you so long without news. You may perhaps feel that it is effective witness of your solicitude to overwhelm her with somewhat churlish reproaches; take my word for it, all that is entirely useless. Every letter in her morning's mail will contain exactly the same remarks, couched in exactly the same terms, and she will pay absolutely no attention to any of them. Therefore, blue-pencil the reproaches. Next, do not give too much information regarding your own health; a line, four words, if need be, will suffice. It is useless to dream that your correspondent is deeply interested in that subject. One should look facts in the face. The same reserve should be maintained as regards the weather,—two or three words, not more.



The "Complete Letter Writer" contains samples of every letter except the one you want to write



A telling postscript confides, in deepest secrecy, the latest shocking rumor

THE VIRTUES OF OMISSION

Ah, I was forgetting! Never, never, as you value your reputation as a complete letter-writer, never begin with, "I am writing you in haste," or "I have just time to write you two lines." Your haste will be only too evident in your letter, and the wise course for you is to try to divert attention from it. Finally, beware of descriptions of scenery. To tell the truth—pardon my frankness—I fear that you are unequal to such a task. And, besides, you would waste your time. No one is interested in scenery.

"But then," you ask me, "what shall I write?"

What a question! Write about the people who are entertaining you, of course, about those around you, those whom you meet, who go and who come; in a word, write about your neighbors. Criticize without the slightest charity, their costumes, their faces, their peculiarities, their ways of dancing or of riding. Recount (this is most important) all the divorce scandals and the unexpected marriages. Finally, describe in all its details the life of the château, its distractions and its pleasures, and end with a telling postscript in which you confide, under seal of deepest secrecy, the latest shocking rumor,—true or false matters little. Now your friend in receiving such a letter will say, "What a gossip he is! What a shocking mischief-maker!" But in her heart she will be delighted with your wit, and her admiration for you will be unbounded.

LETTERS AND CRISES

Perhaps you feel that such instructions as these are too general, and you tell me that a "Complete Letter-writer" would be quite as useful to you. Good heavens, far be it from me to deny it, though these collections have an unspeakable artificiality about them. And then, though such books contain letters of every conceivable sort, they never have the particular sort of letter that you need. You will find there the begging letter, the letter of condolence, the letter of sorrow, the letter of anxiety, the country letter, and the city letter; you may even find there at need the letter which asks a rendez-vous with a fair lady, but I will wager that you will never find there such a letter as a man should send after he has obtained the rendez-vous. I will also wager that you will never find any suggestions as to the letter a man should write to the club which has just blackballed him (very difficult) or where, by mischance, he has been caught cheating at cards (yet more difficult). But this is leading us rather far from our present subject. Such advice as this, I will reserve till a more opportune time. For advice is one commodity with which not even the most fearful will desire to stock up against a possible war-time scarcity.



Care for your own honor and position forbids that you should visit at a ducal château without mailing to every envious friend a charming note enhanced by ducal crest, monogram, and armorial bearings

THE DAYS OF PICTURESQUE CHILDHOOD DID NOT PASS WITH THE LATE LAMENTED KATE GREENWAY

MODERN LIFE OFFERS MANY OPPORTUNITIES TO THE YOUNG LADY DETERMINED TO BE DECORATIVE

DESIGNS BY HELEN DRYDEN



(Left) Clothes have the most beneficial effect on one's morals; no one could keep away from Sunday school if she could go in an ermine-trimmed old-blue velveteen coat, an old-blue net poke bonnet, and an ermine muff with a tiny posy



(Above) The force of gravitation must be working overtime, for two strong healthy balloons and a frock of white serge trimmed with braided cherry red cloth are enough to lift one far above this tiresome earth



(Right) If there must be school, —and there always must, we suppose, until the millennium arrives,—it will be found almost bearable if one's school frock is of serge with collar and pocket linings of white broadcloth and one's hat a patriotic poke

(Below) That soft-stepping young person on the left wears a frock of blue serge, collared generously with écru handkerchief linen which crosses at the front and ties in back. More handkerchief linen is tied into cuffs. The gentleman next to her,—he has the enviable position of being the only man in the midst of a bevy of beauty—wears a coat of tan cloth lined with blue silk and trimmed with bands of blue cloth, braided with many lines of tan soutache

(Below) The lady in the middle is distinctly "it." She is temporarily as blind as love, and her frock and hat are of black velveteen; the former is trimmed with ermine and belted with white suède. The two young ladies on the right have different ideas about the weather; one wears a coat and hat of beige velveteen and summer ermine, while the other wears just a girlish little thing of mustard colored flowered challis, belted with green silk





When the ecstasies of play begin is the time for a frock of dark blue flannel narrowly striped in white, tied round with a soft white flannel sash, and worn over a crisp white organdy guimpe. No unimaginative mother would ever have believed a dress could be at once so sensible and so decorative





If one is of that quaint, demure, modest, oh-I-really-couldn't-think-of-it type, the only thing to do is to live up to it by wearing a frock of rose-colored cloth, collared and cuffed with moleskin. The sash—it isn't so terribly demure, you'll notice,—is of a shade deeper rose than the frock itself



(*Above*) *One of the most piquant things the mother of a future débutante could possibly do to her is to set her under a hat of café au lait colored cloth, tied into rabbit's ears on top, lined with old-blue silk, and wreathed with gay silk flowers*

(*Above*) *Now and then, someone invents a coat that is practical, comfortable, and most gratifying to one's highly cultivated sense of fashion. It doesn't happen often,—but it has happened in this coat of gray-green cloth with collar, cuffs, and winding sash all of white duvetyn and a lining of riotously gay striped silk inside it all*

(*Below*) *The artless ingénue at the left wears a frock of pink Georgette crêpe dotted with posies and tied with robin's egg-blue ribbons. The military young woman does her bit by wearing a suit of white broadcloth with trimming and a hat of astrakhan, while the immaculate young gentleman wears a suit of blue linen, banded with rose*



It's rather too bad Gainsborough couldn't have lived to paint this portrait of a Very Young Lady; he would have enjoyed stroking in the lights of the gray velvet tam, the shadows of the band of seal, and the delicate tones of the silver ornament





Walter Scott Shinn

MRS. ALEXANDER DALLAS BACHE PRATT AND HER SON

Mrs. Pratt and her little son, Dallas Bache Pratt, 2nd, who is named for his grandfather, Commodore Pratt, are spending the summer at Newport, where Mr. and Mrs. Pratt have leased "Haddon Hall" for the season

DEMOCRACY IN FAIRYLAND

Democracy in the Prosaic World of Men Is All Very Well, of Course, but in Fairyland Shall Always be Heard a Joyous Elfin Cry of "Long Live the King"

WITH Europe and Asia rapidly turning Republican, it begins to seem as if revolutionists would soon look in vain for other worlds to conquer. There remains, however, one unrevolutionized kingdom dear to childhood. Who can tell how soon we shall have a republican Fairyland? The nursery, American as well as European, accepts without reflection the fairy prince and all the hierarchy of his court. It would be hard to guess how large a part this familiar monarchy of childhood has played in preserving the thrones of real kings in the veritable kingdoms of the earth.

When the last earthly kingdom has vanished, and kings in exile, emperors, sultans, and the rest, shall jostle one another along the boulevards of Paris, will the kingdom of Fairyland survive? Childhood is notoriously conservative, even rigid. Whittier said, "The grown-up man only is republican"; and it may be doubted whether there are enough red republicans in the nurseries to dethrone the King of the Fairies and send his princelings and nobles abroad that they may earn their bread with the common herd of gnomes and sprites, dwarfs, giants, and fairy godmothers.

A REPUBLICAN fairyland! What a droll idea! How strange that land of infantile heart's desire with Oberon and Titania bereft of crown and sceptre! Puck, of course, would remain to us, for he is a commoner, and Mustardseed, Cobweb, Peaseblossom, and their filmy-winged comrades would, perhaps, as mere servitors, be permitted still to gather by moonlight upon "the beached margent of the sea," there, as of old, to "dance their ringlets to the whistling wind." All the delving elves of hidden mines, the water sprites, the nixies, the fairy godmothers that bring good gifts to newborn babes, and the enfranchised Ariel, merrily living "under the blossom that hangs on the bough," would be spared to the nursery, but what a rewriting of the old stories must be done lest the names of royalty appear! Will the nursery ever consent to play the game with the court cards left out?

IF revolution really comes in Fairyland, whom shall we substitute for the ancient rulers and their glittering entourage? Shall we have a fairy president, inhabiting, not a palace, magically wrought of moon-stuff, but a plain White House like that at Washington? Let us hope at any rate that Fairyland may manage without that useless appendage, a vice-president. It is hard to imagine the chief magistrate of Fairyland as resembling any earthly president, living or dead, in office or a mere "ex." A scholar like Mr. Wilson were a trifle too grave, and the square-headed and "square-fisted" Monsieur Poincaré, no, he would never serve as model for Oberon's successor. There's good Mr. Taft, but ten years of banting would hardly reduce his amiable rotundity to the proper form of a President for Fairyland. One other name will be upon all lips. Could the President of Fairyland have somewhat the face and figure, the energy, activity, and eloquence of Mr. Roosevelt? "I jest to Oberon and make him smile," said Puck. What would happen to Puck of the new régime should his first jest to the President call forth the familiar,—but never mind.

IF the thought of a fairy President suggests seemingly insuperable difficulties, what shall we say as to ministers of state in the revolutionized kingdom? There's Mr. Daniels; would some such figure as he become the post of naval secretary in Fairyland, where all the ships are of pearl, and all the sails of gossamer? And which of our near one hundred senators fittingly typifies a member of the upper house in Fairyland? Fairy congressmen? Why attempt an answer to the unanswerable! If the higher walks of politics seem to furnish no figure that would fit into a fairy landscape, what shall we say of fairy mayors and fairy aldermen? Even our judiciary, state or national, seems to promise little better than the executive and legislative departments of government. And beautiful as are many of the ladies that lend luster to the Republican court at Washington, one can not quite think of them as, reproduced in miniature, gracing the realm where Cinderella and the Sleeping Beauty have so long charmed all youthful hearts.

PLAINLY our republican political hierarchy would not look well in Fairyland. Perhaps it is the memories of the nursery that revolt at the thought of ousting Prince Charming in favor of a figure like a modern industrious under-secretary or even a slim military attaché in khaki. A garden-party at our White House on a perfect June day is a scene of exquisite loveliness, if one be content to see only the sunlit lawns, the softly moving, fresh green trees, the leaping fountains wreathed in rainbows. It looks fairy like even beneath the flood of golden sunlight; it is almost fairyland beneath the silver sheen of a great moon. But whatever the politics of the administration, there is little to stir a childish imagination in the human figures that move amid that scene of earthly splendor. Perhaps the revolution in Fairyland must be postponed until childhood has grown practical and prosaic, a day we trust may never come.



AS SEEN by HIM

Breeches for Trousers, Ruffles for Collars, and Every Man Who is Not a Warrior May Resemble the Portrait of an Ancestor

NO matter how serious national conditions may be, the summer remains the silly season. We must relax some time, and we begin early in June and keep it up until the frost is on the pumpkin. A friend in England—a man who, until the present crisis, was of the genus butterfly and hung upon the edicts of his London tailor and haberdasher—wrote me last May of signs and rumors of a coming revolution in men's attire. Trousers were to be dispensed with!

But the shock has already been absorbed; the newspapers have said their say, and the would-be humorists have had their fling. For the tidings sped uncensored to us, and long before July fourth one of the leading shops in New York ventured this pronouncement: "Trousers are abolished." Breeches, it appears, were to be the economical substitute—knee breeches. It is a subdued reecho of the days of the Reign of Terror, with its "Sansculottes." And at last the long predicted return to the garb of our Colonial ancestors may be fulfilled.

EVENING DRESS FIRST

My friend told me that the change was contemplated because of lack of wool. I think the more picturesque mode would first appear in evening dress. This has long been a dream of the tailors; but I do not think we need fear any immediate reversion to the flower-like tints of the Louis XVI period, with its dainty satin small clothes. An undercurrent of practicality would, of course, determine the drift. British Tommies are crying: "If breeches were served out instead of trousers, millions of yards of cloth would be saved. Every infantryman has a yard of wasted material around his legs."

The vogue of outdoor sports has, in some part, prepared us for the military era of breeches. But it would be strange indeed if the garb of stern war should bring us post haste to a more ornate and picturesque social uniform. At all events, between riding breeches and knickers in the country, and boots, leggings, and puttees in military dress, trousers are rapidly becoming almost as scarce as horses, and models in breeches are as numerous as those in motors.

And once the discipline of the "dress suit" is relaxed, our gallants will preen themselves exactly as do male birds of gay plumage. Signs of the instinct are not lacking. Have not business men, aspiring to look like diplomats, appeared at fancy dress balls with red velvet collars and cuffs sewn on their evening coats? And did not scores of our elect youth have their photographs taken in the costumes they wore to the Bradley Martin Ball? Those old beaux who had preserved their marquis suits from the days of the Vanderbilt Ball in 1883 could afford to smile indulgently upon these youngsters, who were but following in their own footsteps.

More recently private theatricals with fancy dancing have caused us to behold, without consternation, the discarding of trousers. Breeches and knickers, tights and bloomers, took their place. And in the Greek and Roman pageants, many of us were truly sans-culottes.



Kazanjian

Mrs. Woodworth, who was Miss Coline Ingersoll, was recently married at Grace Church to Mr. Stewart Campbell Woodworth, of Boston. They will reside in Brookline, Massachusetts

CONSIDERING THE AMBASSADORS

Outdoor sports, military drill, and dancing have not only accustomed us to the discarding of trousers, but have also made our men ready to appear in somewhat unusual garb with a good countenance. And the knee breeches are native to us; why not return to them? The breeches of our ancestors were dignified and at the same time most pleasing to the eye. It always shocks me a bit when I see our ambassadors at the European courts in their Victorian evening clothes. Among the dignitaries in court dress they seem beings from a different world.

Contrast, for instance, our conventional dress with the following costume prescribed by the Lord Chamberlain in Great Britain, in the second year of the reign of his present Majesty, King George. The court dress was to be of black silk velvet. The body of the coat was lined with white silk, the skirt with black silk, and it had steel buttons. The waistcoat was of white satin or black silk velvet, and the breeches of black silk velvet. Add to these black silk hose and steel buckled shoes, white bow necktie, white gloves, sword, black beaver or silk cocked hat, and you have the picture.

ORNATE COURT COSTUMES

There is also in use a cloth court dress in which the coat is dark mulberry, claret, or green, with black silk linings and gold embroidery on collars, cuffs, and pocket flaps. The buttons are gilt with the imperial crown, the waistcoat is of white corded silk or white Marseilles; the breeches of cloth the color of the coat. At levees, trousers are worn, with a row of narrow gold lace down the side and military patent leather boots. Upon the whole, what could be handsomer or more effective in a ballroom than the court costume of England? There would be a note of color in the mulberry, claret, or green; yet it is a long way from the powdered hair and ruffles and figured silks of the eighteenth century, which we would feel impractical.

And now let our tailors design us a costume which shall at once gratify our normal vanity, uphold our masculine dignity—and not interfere with our efficiency. If we, upon state occasions, might but clank a sword what a charm would be lent to life! No appanage of dress so well adorns the masculine human—in his own estimation—and no sound reverberates so tunefully within his spirit as that of its brave clanking.

But, alas, in the army, this admired part of the officer's equipment has been relegated to the past. No longer may he lead the charge of his men, his uplifted sword glittering in the sunlight.

It is but another of the victories of practical efficiency over tradition, of mechanism over individual effort. The glory and glamor of war are on the wane, but the splendor of self-sacrifice and patriotism can never be lost. If "the man's the gowd for a' that," he will be as much a man without as with a sword. And the plain khaki seen everywhere now is, perhaps, the best uniform yet devised for the fighting man. It symbolizes, at all events, the qualities of simplicity and unpretentious manliness which are the distinctive traits of the true soldier, be he American or European

May it not be that all the ornate tendencies in dress are, more and more, to be relegated to civil life, while the soldier's garb is to conform to the stern and arduous nature of his life and work. This is truly a fitting change, and one which the soldier himself will be the first to welcome. For our fighting man of to-day cares far more for the inward and actual soldier qualities than for their outward and visible signs.

N E W P O R T N E W S

Here Is No Lack of Gaiety, for Newport Is Full to Running Over with Naval Officers and Ladies in Harem Veils,—and the Combination has Possibilities



Mrs. Anthony J. Drexel Biddle, junior, on the beach wore a blue angora sweater and a brown harem veil

NEWPORT has been invaded by the Navy. As completely as an alien force takes possession of a conquered territory, have the blue-uniformed nephews of Uncle Sam appropriated the town and the surrounding country. The narrow picturesque streets are parade grounds through which they march, while the populace, fashionable and otherwise, gathers on the shallow sidewalks in admiring groups. Uniforms are more plentiful than bathing-suits at the beach. Of the men in the smart motors and quaintly dignified broughams which crowd Bellevue Avenue and the Ocean Drive of an afternoon, officers far outnumber civilians. To the teas and garden-parties amid the low-growing foliage of the estates on the cliffs, their uniforms lend a military air. In the evenings, these officers are entertained by the hostesses of Newport or are themselves hosts at dinner at Hill Top Inn, while along the romantic Cliff Walk, now long abandoned by fashionable Newport, strolls Jack Tar, a sweetheart on each arm.



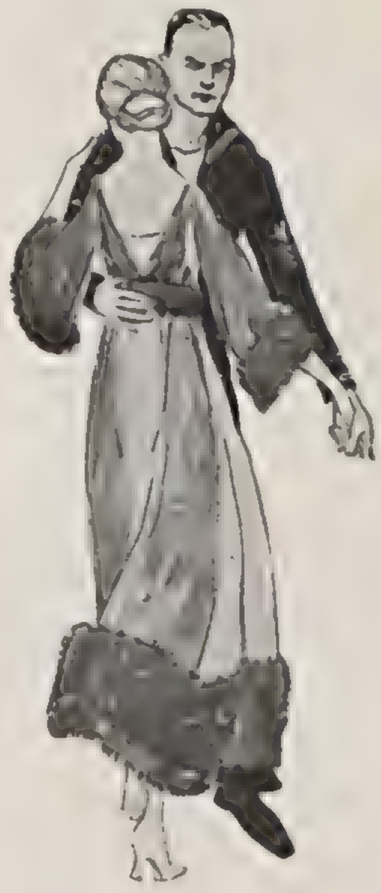
The scarlet flower on her hat contrasted with the white costume worn by Mrs. Reginald C. Vanderbilt

EARLY ARRIVALS

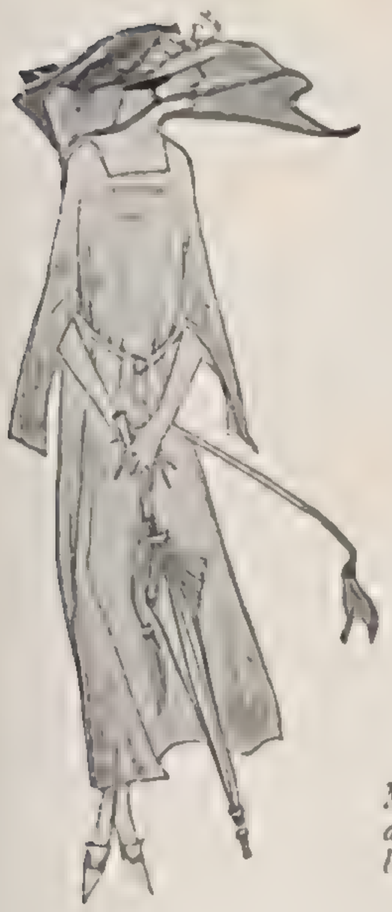
If ever there was an impression that there might be a depressing season at Newport, that impression was very early dissipated. Newport is gay. The end of June found Mrs. Burke Roche established at "Elm Court," Mrs. Hermann Oelrichs at "Rosecliff," Mrs. Reginald C. Vanderbilt at her cottage, "Sunnylea," Mr. and Mrs. Henry Clews at "The Rocks," Mr. and Mrs. T. Suffern Tailer at "Honeysuckle Lodge," and Mrs. Pembroke Jones at "Sherwood." Mr. and Mrs. James B. Duke early opened "Chetwoode," and Mr. and Mrs. Angier B. Duke opened "Quarterfoil" with Mr. and Mrs. A. J. Drexel Biddle, junior, as their guests.

As usual, social life centers more or less about Bailey's Beach, where the members of the summer colony congregate at noon, either for a dip in the surf or to watch the swimmers. Mrs. Hermann Oelrichs was among the first arrivals of the season to appear here, and, a good deal earlier than the day which usually marks the opening of the Newport season, she might be seen with Mrs. Jerome Bonaparte watching her son, Lieutenant Hermann Oelrichs, of the Naval Reserve, riding the breakers in his canoe. Mrs. Alexander Dallas Bache Pratt was another of the early arrivals. One day when she was walking at Bailey's with Miss Lota Robinson, she wore a charming gown of sheer tan linen, finely and intricately embroidered in white. The frock was of the characteristic chemise cut, with flowing sleeves which served to accentuate its length of line. About the waist ran a coral colored girdle, and pendant coral earrings repeated this color. Her hat was a flat tan straw with a tan ribbon about it, and over it was thrown a square brown chiffon veil. This costume is sketched at the lower left on this page.

Veils flutter on every Newport breeze. They are the emblem of fashion; the smart Newport woman goes about swathed in them. For the harem veil she has an affection which nothing seems to alter. This veil she draws up to her nose and ties securely to the back of her hat. She must be muffled in this veil even when she goes for a dip in the surf, so that the sun may not lay so much as a shining finger on her cheek. For the rite of bathing, she does remove her gloves, but that, as a rule, is the only time during the day when she goes out of doors without them. The sleeves of her bathing-suit come well to her wrist and invariably the suit is high-necked. The costume sketched in the middle of page 48 was worn by a slender young woman about to brave the terrors of the deep in this black satin suit with frills of white linen about the collar and cuffs, a tight black satin cap, and a black harem veil.



Dull red chiffon, banded with marabou, was worn by a fair-haired young girl on the floor of the Hill Top Pavilion



Mrs. Alexander D. B. Pratt, an early arrival, wore an embroidered tan linen frock on the beach at Bailey's



At La Reserve this manikin wore a moleskin coat edged with taupe fox, a forecast of winter fashions

SEEN ON NEWPORT HEADS

A sketch of Mrs. Anthony J. Drexel Biddle, junior, watching the bathers, appears at the upper right on this page. She, too, sponsors the harem veil, but hers was of tobacco brown, in harmony with the tan of her coarse straw sailor and in contrast to the dull blue of her angora sweater and the blue and white foulard band on her hat. Well-dressed women are still wearing this type of coarse straw sailor; it is said that a New York milliner one day passed a little shop, in a wholly unfashionable street, where were displayed a number of men's straw hats. His eye was caught by one particular hat, made of a very coarse straw, which had the appearance of having been mashed. So impressed was he with the effectiveness of this hat that he went and purchased it, and seeing its very smart possibilities, had it duplicated, and sold it to his smartest customer for something more than ten times what the original model cost him. Be that as it may, the coarse straw sailor, especially when banded with foulard, is an exceedingly good-looking sports hat, and it is a pity that it is becoming rather too popular to remain smart. The hat is, in reality, the crowning touch in the summer outfit and makes or mars it perhaps more than anything else. Almost anything may be used to trim a sports hat, even fur. White fur pompons appeared on the natural colored straw hats of two pretty girls who strolled up the beach; and Mrs. William B. Caperton, the wife of Admiral Caperton, had a bit of skunk about the top of the stitched blue silk hat which she wore with her blue sweater. Contrasting belts are the rule with sweaters at Newport; so, with her blue sweater and white skirt, Mrs. Caperton wore a white suède belt.

At Bailey's, on another day, was seen the costume shown at the top of this page, left. It was worn by Mrs. Reginald C. Vanderbilt and was all in white. The black of her hair and a single great scarlet flower on her flat hat were the only contrasting spots in her white costume. Miss Pauline Disston, who chatted with Mrs. Van-



Miss Pauline Disston wears a blue and white gingham hat and a blue sweater

derbilt during the morning, is sketched at the top of this page; her engagement to Mr. John Wanamaker, junior, son of Mr. Rodman Wanamaker and grandson of Mr. John Wanamaker has recently been announced. Miss Disston's hat of blue and white checked gingham matched the blue of her sweater.

Among the most enthusiastic bathers at Bailey's are the children, who come in groups or accompanied by a governess or nurse. Many of them come on bicycles (Newport is full of bicycles), and not infrequently the accompanying nurse or governess also rides a bicycle. Sketched at the bottom of this page are two little girls who went one morning to swim and whose clothes are characteristic, in their extreme simplicity, of the country clothes of the well-dressed child. They wore white angora sweaters, tan tub skirts, and little tan mushroom hats to match. They were accompanied by a dignified black-gowned governess who rode her bicycle quite as skilfully as her young charges.

Except for a swim at Bailey's, there is little social activity at Newport in the forenoon, unless it be a game of tennis at the Casino. About eleven o'clock a few tennis enthusiasts usually stroll through the red-arched passageway leading into the Casino, which this year is gaily hung with the flags of the Allies; but as a rule the uniformed attendants have the place to themselves. Because of war-time economy, music has been dispensed with this year and there is little to attract, unless one really cares for tennis or is sufficiently interested to watch others at it.

THE SOCIAL HOURS AT NEWPORT

Late of an afternoon, Newport really wakes up, and there is much whizzing of motors and prancing of horses on Bellevue Avenue and the Ocean Drive. It is at this time of the day that the summer colony and the winter residents of Newport come together. A great many people lose sight of the fact that in addition to the summer colony, Newport is in itself a quaint and delightful town, with a social life of its own, an architecture of its own, a mayor, and all the equipment of a well-ordered little city. Many charming people live there all the year round, some because of their health, some just because they love the place. These permanent residents occupy lovely rambling houses, buried deep in foliage on quiet Elm and Kay Streets—foliage which grows close to the earth after a fashion characteristic of Newport. Many of these winter colonists have retained their broughams; perhaps because they can not bring themselves to dismiss the old coachman or because they belong to the constantly diminishing number of those who really prefer horses to motors. Of an afternoon, these quaint equipages wind their way along the Ocean Drive, side by side with the ultra-modern motors of the occupants of the great houses on the cliffs, the summer butterflies. At Newport, every one drives in the afternoon, and this year, nearly every one drives with a sailor or sailors drive by themselves.

If one wishes to stop for tea there is a new place, called La Reserve, which is delightful. This place is in reality the historic Berger's, which has been leased by the enterprising management of Hill Top Inn and made over into quite a new sort of place. There is tea and dancing in the pavilion, or tea alone in an inside room which offers many delightful surprises in the matter of furnishings. Disposed about the place, so unostentatiously that it takes a second or third glance to acquaint one with their presence, are rare antiques—an Aubusson tapestry, a Ming vase, an old lac-



A long-sleeved black satin bathing suit and a black veil are worn by a maiden who swims at Newport

quered cabinet. The casual tea drinker who at first is charmed with the atmosphere of the place, is astonished, upon analyzing its furnishings, to discover that here, in a public tea-house, are such objects of art as one usually finds only in the homes of connoisseurs of rare and beautiful things. If the guest inquires, she may obtain information about these rarities, for they are fine pieces which have been lent by Henry Symons of New York and London, and which may be bought to add to private collections. In the more intimate salon, withdrawn a bit from the main tea-room, Redfern shows a few of his most beautiful gowns and furs upon manikins. Should these manikins, strolling out among the tea drinkers, excite comment (for a pretty manikin, swathed to the ears in furs on a midsummer afternoon, is not so much a matter of course in Newport as in Paris), an obliging waiter will inform the curious ones as to the reason for their presence. On one occasion one of these pretty manikins wore a moleskin coat with collar and cuffs edged with taupe fox, a coat which forecasts the fashions for the coming autumn. It is sketched at the lower right on page 47.

In the evenings Hill Top Inn is the popular rendez-vous of the fashionable Newporters who are not dining at home. Here the officers stationed in the Harbor have an opportunity to repay the hospitality of their Newport hostesses, and informal dinners are scheduled for nearly every evening in the pavilion or in the smaller indoor dining-room, which, with the veranda beyond, may be reserved for private dinner parties. The pavilion has been newly done over this year and is now almost a facsimile of the open-air pavilions which are so characteristic and attractive a feature of Paris. Boxes of growing plants back the veranda railings; and the low hanging lamps, by which the pavilion is lighted, are hung with a tracery of foliage and flowers. The indoor dining-room, which is the new feature of the Inn this year, also serves as a breakfast room for guests of the house. This room is done in black and red, and, on chilly or stormy days it may be snugly protected against the weather.



Mrs. Reginald C. Vanderbilt, at the dance at Hill Top, wore pink taffeta

THE NEW EVENING FROCKS

The gowns worn by the dancers in the pavilion are, as usual, worthy of notice. One evening, a short time ago, Mrs. Alexander D. B. Pratt wore a flowing gown of dull red chiffon, simple and drooping, characteristic of the style of evening dress which she affects. The square neck was outlined with jewels, and the gown was caught in at a low waist-line with a jeweled girdle. Her companion, Mrs. Angier B. Duke, wore a gown of dull blue chiffon sparkling with crystal at every edge. In the same party was Miss Lota Robinson, who wore a black evening gown; high in her coiffure was placed a crescent of jet. Mrs. Reginald C. Vanderbilt's gown, sketched at the upper right on this page, was made of deep pink taffeta, girdled with old-blue fabric. An unusual gown of dull red chiffon, worn by a fair-haired young girl, is sketched at the middle of page 47. The skirt and the long sleeves were banded deeply with marabou and the girdle was of marabou.

The summer evening gown at Newport, while quite distinct from an afternoon gown, is decidedly less formal than the evening gown of the winter. As a rule it is fashioned of chiffon or Georgette crêpe and almost invariably it has sleeves of some sort, usually rather close.



Children and their governesses ride their bicycles to Bailey's for a morning swim



Helen McCaul and Elizabeth Dickson

Mrs. M. Taylor Pyne, junior, and her little daughter, Miss Agnes Landon Pyne, are spending the summer months at "Drumthwacket," Princeton, New Jersey. Mrs. Pyne was Miss Agnes G. Landon



Davis and Sanford

These are the grandchildren of Mrs. Walter Rutherfurd, with their mother, who is Mrs. John M. L. Rutherfurd. The baby is Walter Jay Rutherfurd, and the little boy is John Mortimer Rutherfurd, junior



Henry Havelock Pierce of Boston and New York

Two very small, but undoubtedly very charming, members of the Gould family are now claiming our interest; they are Miss Eleanor and her sister, Miss Anne, the daughters of Mr. Jay Gould

THE VERY YOUNGEST GENERATION OF SOCIETY CLAIMS OUR ATTENTION, FIRST, BECAUSE OF A REFLECTED SOCIAL INTEREST, AND THEN BECAUSE OF ITS OWN CHARM





Four photographs by Helen McCaul and Elizabeth Dickson

Henry Havelock Pierce

They might be two unusually charming little figures from an old time daguerreotype, but they are not; they are Miss Lee and Miss Josephine, the quaint small daughters of Mrs. William Laimbeer

Aside from being a picture of ideal childhood, these children have a vital "human interest." They are Miss Lily and Master Howard Cushing, children of the late Howard Gardiner Cushing, the mural painter



(Below) Among the persons of special note in Newport this summer is Miss Eileen Sophia Sherman Gillespie, who is the daughter of Mr. Lawrence Lewis Gillepsie of New York

(Below) Miss Eileen Burden is this summer one of the members of the very young set who are spending a part of the season at Jericho, Long Island; she is the daughter of Mr. Arthur Scott Burden



Master H. Kierstede Hudson, junior, who is the son of Mr. H. Kierstede Hudson and grandson of Mr. Reginald de Koven, is spending the summer with his parents at "Brookville Cottage," Roslyn, Long Island



SOMETIMES IT IS THE VERY YOUNGEST SET THAT ENGROSSES ALL OUR ATTENTION



GROWN-UP SOCIETY MAY WELL LOOK TO THESE LITTLE PEOPLE FOR ITS FUTURE

Henry Havelock Pierce

Mrs. J. Kearsley Mitchell, 3rd, of Philadelphia, and her two children Master Jack and Miss Frances, spend their time in summer in Dark Harbor, Maine, and on their yacht, "Grisette"



De Witt C. Ward

(Left) Little Miss Barbara Whitney is the daughter of Mr. Harry Payne Whitney and the sister of Miss Flora Whitney, who made her brilliant début at Newport only last summer

(Right) Another entirely youthful person, whose social début is still a matter of the far future, is little Miss Leta Morris, the daughter of Mr. Lewis Gouverneur Morris



Helen McCaul and Elizabeth Dickson

AS FAR AS HATS ARE CONCERNED, IT'S GOING TO BE AN AUTUMN STRICTLY ACCORDING TO THE HEART'S DESIRE



A small hat is made of navy blue faille and turns up in the back, where all the trimming happens. The trimming consists of bows of navy blue velvet with a picot edge. It is very plain that when hats are a matter of whim, charming things will happen



MODELS FROM WANAMAKER



This black velvet hat is banded with black pompadour ribbon edged with flame colored velvet that matches a gold tipped ostrich fancy in the front. The kolinsky scarf is made with the skins running vertically and then banded with horizontal skins

(Right) Navy blue velvet forms this large hat, and the rather flat crown is covered with a huge puff of navy blue malines that piles up high in startlingly effective peak. In the front of the crown is a large bunch of very small autumn leaves, all closely joined to one center and scarlet

(Below) A hat of navy blue faille is trimmed with cock feathers and a bow of black satin ribbon. One end of the chinchilla squirrel scarf falls to the knees, and the other falls to the waist-line at the back. The scarf is about eighteen inches wide at the throat and widens to two feet at the ends



A towering black ostrich fancy perks up on the front of this black satin hat with its turned-up brim and its flat trimming of black moire. A Hudson Bay sable scarf is worn with this hat; it is made of two whole skins which have a dark shading in the middle of each skin, and the tails which trim it are quite dark

MILLINERY fashions don't take themselves half so seriously as they used to. There was a time when the laws of the well-known Medes and Persians were positively loose compared to those of the milliners. When they said, "This is to be a season of large hats," not one woman ventured out in anything save an unmistakably large hat, no matter how sadly a large hat failed to fall in with her general arrangement. When the milliners decided that it was a turban season, no woman dared a broad-brimmed hat, no matter how much better it would have made her feel. If she did, her friends would have spoken of her as "a nice woman, but—" There is no worse punishment.

But in recent seasons we have been gloriously emancipated. The milliners have really decided to let us have our own way. The autumn hats are of as many varieties as the women who will take up their positions under them; there are all sorts and sizes of hats, from the kindly sailor to the impertinent Niniche. Not only are there the hats we all know by heart, but there are all sorts of new devices to make new women of us. Trimmings, too, are behaving in utterly unprecedented manners; right on this page, before your very eyes, there's a great fan-shaped rosette of blue tulle that rises from a cluster of red autumn leaves. Well, you know, yourself, that things like that never used to go on. What are these autumn leaves coming to! There is something of the ostrich in every woman; if her head's well covered, it really doesn't matter about the rest of her. After all, you know, woman's crowning glory is her hat.



THE COLOR *and* LINE *of* FORMAL SUITS

FASHION is responsive rather than capricious. Like the wily robin on the lookout for his breakfast, she keeps her ear to the ground and discerns those faint stirrings which escape the denser perception. No wonder, then, that her pronouncements are so eagerly awaited and so unquestioningly accepted by her devotees.

And now, informed by this alert intelligence of hers, she foresees certain changes in the prevailing modes. Coats, for the more elaborate suits, will be long,—in many instances almost to the bottom of the skirt. The many shades of brown—taupe, havana, and seal—and a new color called beet root, will be smart, while among the furs to be used are nutria, flying squirrel, beaver, and seal. However, we get a feminine note of gaiety even amid sombreness, for suits are to be lined with soft satin in changeable colors, and glimmers of gold and silver thread will brighten embroidery.

But far more radical a change is that one which deprives the sleeve of its floating freedom and confines it to the lines designed by nature. Sometimes, to insure snugness, it is even buttoned to the elbow and clasped at the wrist with links. The close-fitting sleeve will, undoubtedly, bring many a devotee to the shrine of physical culture.

Feminine frivolity, however, may be relied upon to find adequate expression. The wide brims and the high crowns of hats, the buckles and ornaments which ribbons must traverse before reaching their desired end, are all expressions of this tendency.

MODELS FROM GIDDING



(Above) The skirt of this costume by Arnold is of plaited black satin, and the chemise, which is still in order, is of sapphire blue chiffon velvet with the close-fitting sleeves which are to be worn. It is banded with kolinsky and a half sash of black satin is knotted loosely on the hips. The hat of khaki colored velvet has a corded crown, and the khaki colored ribbon is drawn through a velvet buckle



(Above) Jenny fashions a suit of checked wool velours in two shades of tan. The wide belt, which continues to be regarded with favor, is of velvet and matches the suit in color. The hat is faced with alternate rows of black satin and grosgrain ribbon, which are fringed at the ends so as to form a becoming border, and the long ornament which is thrust through the crown is made of black jet



The long coat and the new shade of deer brown, which approaches fawn, are used by Chanel in this suit of duvetyn. It is lined with changeable brown and green silk and trimmed with kolinsky. The hat of black velvet is trimmed with three feather "cocardes"

In this three-piece Jenny costume, of taupe chiffon velvet, the trimming of flying squirrel does not interfere with the lines of the design. The hat is of khaki colored velvet, trimmed with ribbon of the same color, passed through a round ornament



The Napoleonic tendency is decidedly a thing to be seized upon and made one's own. It is here dashingly expressed in black velvet with a touch of bullion braid over old-blue grosgrain ribbon

It's almost too good. First, tomato red suède cloth (imagine that on dark hair) and then a tomato red velvet facing, and matching grosgrain ribbon lacing through the crown and beautifully tied in a bow





The material is cinnamon brown velvet with a facing of Gainsborough blue velvet. There is a pearl buckle holding one end of the velvet chin strap and a silk tassel of bright oriental colorings is in front



THE MILLINERS ARE ALLOWING ALL SORTS OF LIBERTIES TO THE MATURE AND GROWN-UP HAT, SO IT'S NO MORE THAN FAIR TO LET THE YOUNGER GENERATION HAVE ITS BIT OF FREEDOM, TOO

HATS FROM OGILVIE



IT'S this way. Everyone knows how maddening it is to have all the perfectly good autumn models worn only and exclusively by those who are fortunate enough to be grown up, and therefore entitled to everything smart and amusing that the mode chooses to bestow. What's a few years, anyway? Why should one be relegated to something hopelessly and helplessly childish just because some unimaginative person at some time or another started a silly prejudice in favor of foolish pokes and immature sailors? Well, things are going to change; it may be plainly seen that the autumn hats for a smart young person are cleverly suggestive of what one's elders are wearing,—not grown up beyond one's years, of course, but with quite a little dignity of their own.

The Napoleonic air that hats like to wear this autumn has absolutely no age limit; and as far as ostrich feathers are concerned, they are going to do as much for the youngest of us as for the most grown up. And ostrich feathers seem to be among the things that can "come back." Another thing that a young woman may go in for this autumn without making a faux pas is brilliant color. Really, there is nothing to do but to decide what most becomes one's type and then wear it.

This hat began to look French from the start—and that was a little close fitting felt shape; then the flat black velvet daisies did a lot for it, and so did the long graceful streamers of black velvet ribbon

Now that the ostrich feather has shown signs of creeping back to smartness, it's well to get them young like these black tips on a hat of old-blue plaited faille. The tips are held on by a cut steel buckle



This summery frock is of white dotted swiss and white organdy. Embroidery in light blue thread finishes the round yoke and the slashes through which the shoulder straps pass. Tiny rosebuds are embroidered on the straps and narrow turn-over collar, and white crochet buttons fasten the frock at the back



Navy blue serge trimmed with stitching in Copenhagen blue worsted fashions this school frock, which has slashed pockets finished with wool embroidery and fastens with buttons of coral colored bone. The collars and cuffs are of white organdy and cut double and finished with the Copenhagen worsted



A combination of blue and white Georgette crêpe is used for this frock. Its straight bodice, its kimono sleeves, and its shirred skirt are banded with the white crêpe, which also forms the collar, and an apron of the blue crêpe falls over the front of the skirt. White buttons fasten the back of the dress



This frock is of black and white plaid velours. Black stitching finishes the patch pockets and shoulder line, and the bands of blue satin which trim the frock are embroidered in silver thread. A straight piece of blue satin is set in under the arms to the pockets, and balls of black cord finish the belt



TWO MATERIALS IN COMBINATION

ARE USED FOR CHILDREN'S CLOTHES

AS FOR THOSE OF THEIR ELDERS

MODELS FROM HOLLANDER

(Left) Green velvet and plaid velours of green with a light tan stripe are used in this suit. The plaited skirt with its shoulder straps is of the plaid, while the bell shaped coat with its patch pockets and velvet buttons is of the green velvet with the plaid facing its collar and cuffs. The suit is worn with a waist of white batiste or handkerchief linen

(Right) This afternoon frock, which follows the lines of the Russian blouse, has an over-section of navy blue crêpe de Chine trimmed with buttons of navy blue cord; the underdress and sleeves are of American beauty crêpe de Chine. The neck, the cuffs, and the bottom of the skirt are trimmed with bands embroidered in American beauty, red, and gilt





An imported handkerchief of bright orange striped with faint white lines makes the collar and part of the cuffs in this middy of white linen with orange tassels. The skirt is of plaited orange linen and the tie of black taffeta

LITERALLY THERE IS NOT MUCH TO THEM,

BUT, TO ATONE FOR THIS, THEY HAVE AN AIR

OF course, if one must be dressed for the occasion, one must. After all, it all depends upon how it's done. The right sort of frock can make a woman of one, and the costume that does not do the right thing by one's good points,—well, we all, at some time, have experienced the hopeless ennui of insignificance.

In these times it's really necessary to have a bit of patriotism about one's person; a touch of red, white, and blue, or a sailor collar to give a nautical air, will do a great deal to show one's spirit. That's what some of the frocks on this page do. The one worn with the French sailor's cap is especially nice. It's remarkable what a bit of red broadcloth and an embroidered red star or two will do for one's general character and particular enthusiasm.

The problem of the more elaborate frocks is greater than that of the things one plays around in,—it's so easy to get that fatal "dressed up" look. Party clothes, too, have a tendency to make one look like a child wonder in a Shubert production if they are not chosen with an eye to one's general personality. There's a little evening cape on this page that is piquant enough for a young woman of spirit, yet has an air of good breeding. It is made of the startling combination of taffeta or jersey silk, banded with tucked organdy and moleskin; and there is on it a pink rose with silver leaves. Then, there is a dress that is almost too clever. It's of white organdy and black velvet, embroidered with tiny wheels of black wool and laced in front.



The collar and band of tucked organdy, outlined with strips of moleskin, are in effective contrast with the taffeta or jersey silk of which this cape is fashioned. A pink rose with silver leaves decorates the wide fur-trimmed band

MODELS FROM STICKNEY



The jacket of this frock is of navy blue gabardine and has a collar and cuffs of white linen embroidered with red stars. The skirt is of checked gabardine and there is a leather belt



Linen or pongee is combined with tucked organdy in this frock. The sides of the skirt are knife-plaited; the belt and cuffs are smartly trimmed with designs in soutache braid



The combination of white organdy with black velvet in this gown insures interest. The tie and streamers of black velvet and the double belts of white kid emphasize the color note



White braid forms squares on this navy blue serge dress, while red broadcloth is used for the collar and beneath inverted plaits. The French sailor's cap has a dashing red knob

NO PROVIDENT PARENT COULD DO BETTER THAN CHOOSE BLUE SERGE, ALMOST AS MUCH A UNIFORM FOR THE YOUNGER GENERATION AS KHAKI IS FOR THE ARMY



There is no awkward age for the girl who wears this frock of dark blue serge with its long straight lines and its yoke and cuffs of cream linen. The Alice blue of the wide suède belt is matched in the stitching about the yoke, and the neck-line is the straight one so much in favor this season





As beguiling as youth itself is this yellow linen dress embroidered in black mercerized cotton. The union of high waist and full skirt is marked in front by stitching and a narrow black velvet sash extends from under the arms to the back. The hat to be worn with it is made of stitched black felt



In this dress of dark blue serge, a full panel under the arms allows freedom of movement. A silk cord of Alice blue, the blue stitching, and the cherries and leaves embroidered on the pockets give touches of pleasing color

The boy's walking coat must have the loose well-cut lines which distinguish his father's. This very new model may be had either in green and white mixed cheviot cloth or in army cloth. A checked cap is worn with the coat



MODELS FROM DE PINNA

How a dress can contrive to be at once smart and young and very simple, is shown by this frock of dark blue serge, which is embroidered in yellow worsted. The hat is of dark blue stitched felt

This miniature copy of the regulation English sailor suit is of dark blue serge with white braid on the collar and cuffs. Gilt buttons hold the cuffs together, and the arm shows the desired emblem

FASHION DRAFTS *the* AUTUMN FABRICS

Taupe Is Autumn's Favorite Color and, Save for Patriotic Side Issues, Its Rivals Share Its Sober Sanity—Soft-surface Wools Are Still in Order, and Silks Are of Varied Weaves



Silks are diversified by original patterns and by many novelties in weave



Oriental influences from both China and Egypt are notable in the new silks

THE colors of which the mode has elected to fashion the gowns of autumn are soft and subdued; there is, indeed, a distinct suggestion of soberness about them. They are not the clear bright colors of youth but rather the soft tones associated with middle age. The quiet shades so much in demand are led by taupe, in all its tones, but the difficulty of supply is likely to prove a deterrent to its unlimited use. There is a certain ingredient of taupe dye which comes from Europe and of which there is a shortage at present, so that manufacturers find it impossible to produce a sufficient quantity of this shade to meet the demand.

OF DYES AND COLORS

Yet such extraordinary progress has been made in the production of American dyes that it is now possible to procure almost any shade, with a rare exception now and then, such as taupe. The only difficulty is to get shades to match; it seems that American blues, for instance, lack the uniformity of those produced by German dyes. A single piece will be uniform in tone throughout its length, but it is a difficult matter to obtain two or more pieces of exactly the same shade, and leniency is still required of the shopper who would match textiles. Considering the progress which has been made in the general dye situation, however, one may well anticipate that this difficulty will be overcome in the near future.

The popularity of the different colors varies according to the different materials in which they appear. Suit materials this season will tend toward duvetyn and velours de laine characteristics, or be of broadcloth weaves. For these materials, taupe is the shade most in demand; but in close rivalry are beet root, a deep rich shade somewhat on the color of plum, and balsam, a dull bluish green. Java, a dark brown with a taupe cast, is also very popular, as is concord, a dark grape tone. Black will be exceedingly smart for suits; in fact, it bids fair to be more used than colors.

THE PALETTE OF THE MODE

For outer garments, also, taupe continues to lead, followed by maduro, a dull warm brown, by dull purple, black, and santiago, which is a medium light brown. Indeed, the various shades of purple and tan are distinctly in favor.

On the color card issued by the Textile Color Card Association of America, a very interesting series, which gives promise of distinct popularity, consists of three mahogany tones. These begin with a light reddish shade called redwood and end with a dark brownish tone called chippendale; the latter is a particularly desirable shade. Teal is another color shown on this card; it is the dull greenish blue of the teal duck. Eminence, a clerical purple, and hortensia, a much darker bluer purple, are shades that are attracting attention. All the fur colors are good; taupe, as already stated, chinchilla, beaver, castor, and Hudson seal are all the season's colors.

On the color card issued by J. Claude Frères of Paris, the purple shades are called académie, and the greenish blues, canard. On this card there appears a series which is not featured in the American card. It consists of a number of olive tones called suède. The color card of the Chambre Syndicale des Fleurs et Plumes de Paris also features a lighter series of these same tones, which they call féverolle, and they give prominence to a long series of jade tones. As a pretty tribute to their new Allies, the card starts off with a series of blues, which begin with a light, though warm tone, and deepen gradually to our patriotic shades. This series is called Américain.

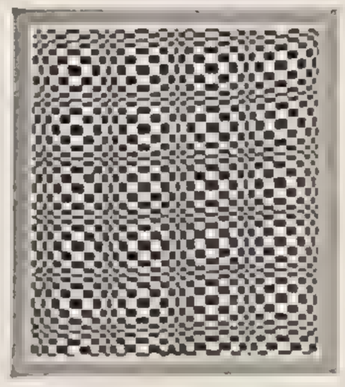
In wool materials, no startling novelties have been brought out. Textiles with soft velours-like surfaces give no evidence of waning popularity. Velours and duvet de laine are as much in demand as ever, and broadcloths are showing a distinct increase in popularity. Velours-like materials are being selected for smart motor coats and day wraps. These materials are not always of a smooth surface, but sometimes show a striped or diagonal weave. Valeria is the name which has been given to a new type of the well-known bolivia cloth, which is the ideal material for motor coats, since it is light, does not muss, and wears indefinitely. This is the material of the wrap sketched at the lower right on this page, and a warm tan shade, called canton, is used. The silhouette is distinguished by the gathered skirt, close-fitted waist, high loose collar, and flaring lower sleeve.



Patriotism is adapted with remarkable success to the laws of esthetics in a gray crêpe which is patterned with this rosette-like design composed of the flags of all the Allies



A newcomer among sports silks is a soft crêpe which is like a heavy faille and is sometimes varied by a self-toned satin stripe



By weaving it in blocks of different sizes, the makers give an oddly serpentine effect to this new checked wool coating



Bolivia cloth, the ideal non-wrinkling material for motor coats, appears in slightly varied form under the title of valeria

A NEW CHECK

To the left of this model may be seen a new wool coating from the Worumbo Company, which comes in a variety of colorings; in black and white, as pictured, though particularly effective, it must be used with discretion, but in the softer tones it may be used for an entire wrap. The design consists of a series of blocks of different sizes. At a distance, the blocks assume the odd serpentine appearance which is shown in the photograph.

(*Continued on page 90*)





That ease of manner which enables one to look one's best is easily maintained in the homelike atmosphere of this shop which is own cousin to a playroom. Familiar friends from legend and fairy tale form a frieze, kewpies frolic on the curtains, and on the top of the wardrobe are lined up the quaintest of wooden figures; Tot's Toggerie

THESE SHOPS DEVOTED TO THE COSTUMING OF CHILDREN, ARE BUILT TO LOOK THEIR PART

(Below) A quiet blue and white room is this, but gay hollyhocks grow up the screen, and there is a sense of intimacy and friendliness that discourages shyness. The dress which hangs upon the screen is a copy of one worn by the beloved little Princess of Belgium; Miss Stickney's Shop

Who would not ignore all those tortures that one must suffer, "pour être belle," when provided with distractions such as these? Chairs and tables and window seats are made to fit the needs of youth, a bird chirps in the window, and all about are the most engaging of toys and picture books to fill every spare moment; Anne Harmon's Shop



M. E. Hewitt



A very modern Jack is the hero of this film fairy tale. After hearing the old tale, he starts to find the enchanted forest, driving his own motor and taking the luggage, the all-essential dagger, and the dog in a trailer

SOME NICE "MOVIE" MAN HAS DECIDED THAT CHILDREN SHALL HAVE MOTION PICTURES OF THEIR OWN

(Below) The making of this first great film of fairy tales, has occupied a year and required the assistance of some thirteen hundred children. The part of the Princess is played by Virginia Lee Corbin



(Left) One of the many picturesque scenes in this newest film produced by William Fox is that in which Jack sallies forth to climb the beanstalk which has grown over night above the roof of his mother's cottage

"JACK AND THE BEANSTALK" IS THE FIRST FILM FOR CHILDREN BY CHILDREN TO BE PRODUCED IN NEW YORK

(Below) A hero born to the part is Francis Carpenter, master of the rôle of the intrepid Jack. He is here in the act of dispatching the Prince Rudolpho, a part well played by a girl, Violet Radcliffe





Worn out by his long search for the enchanted forest, Jack sleeps beside the motor in which he set out, and relives in dream the life of the old Jack of beanstalk fame



For the well-developed figure, the corset should be long and firmly, though very lightly boned. For such a corset, the elastic inserts at the bottom are indispensable, for they insure a close fit, yet prevent the corset from causing discomfort when the wearer is seated. This corset for general wear is of white silk brocade

All corsets may be supple, but the sports corset must be a thing of infinite flexibility. This model, which is made to slip on, is laced in the back and gains suppleness by an elastic insert on either hip. It is of flesh colored satin, and for a slender wearer it may serve as an evening corset as well as a true sports model



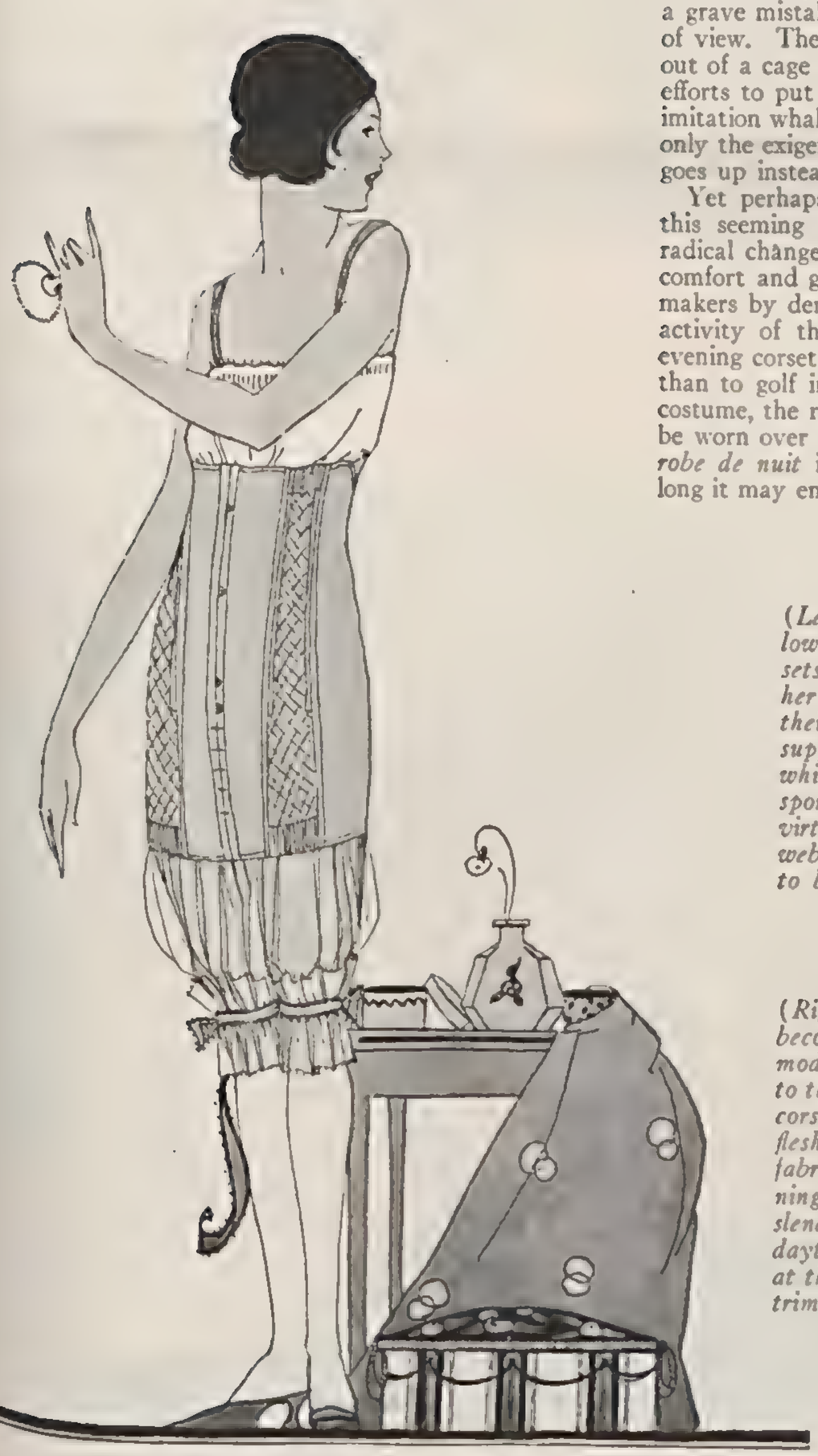
MODELS FROM MADAME IRENE

STRAIGHT, SOFT, AND FLEXIBLE OF BONE, THE NEW CORSETS FOLLOW THE SUPPLE WAYS OF THEIR PREDECESSORS, AND WOMAN IS STILL A FREE AGENT

IT is now so many years since woman decided to support herself that even her continued independence is more a matter of accepted fact than an occasion for comment. Was it a reckless altruist or only a mistaken innovator among corset-makers who first permitted woman to learn the joy of a natural figure? A mistake, a grave mistake, it was from any business point of view. There is an ease about letting a bird out of a cage that in no way accompanies one's efforts to put that same bird back. Makers of imitation whalebone have languished of late, and only the exigencies of war can explain why steel goes up instead of down.

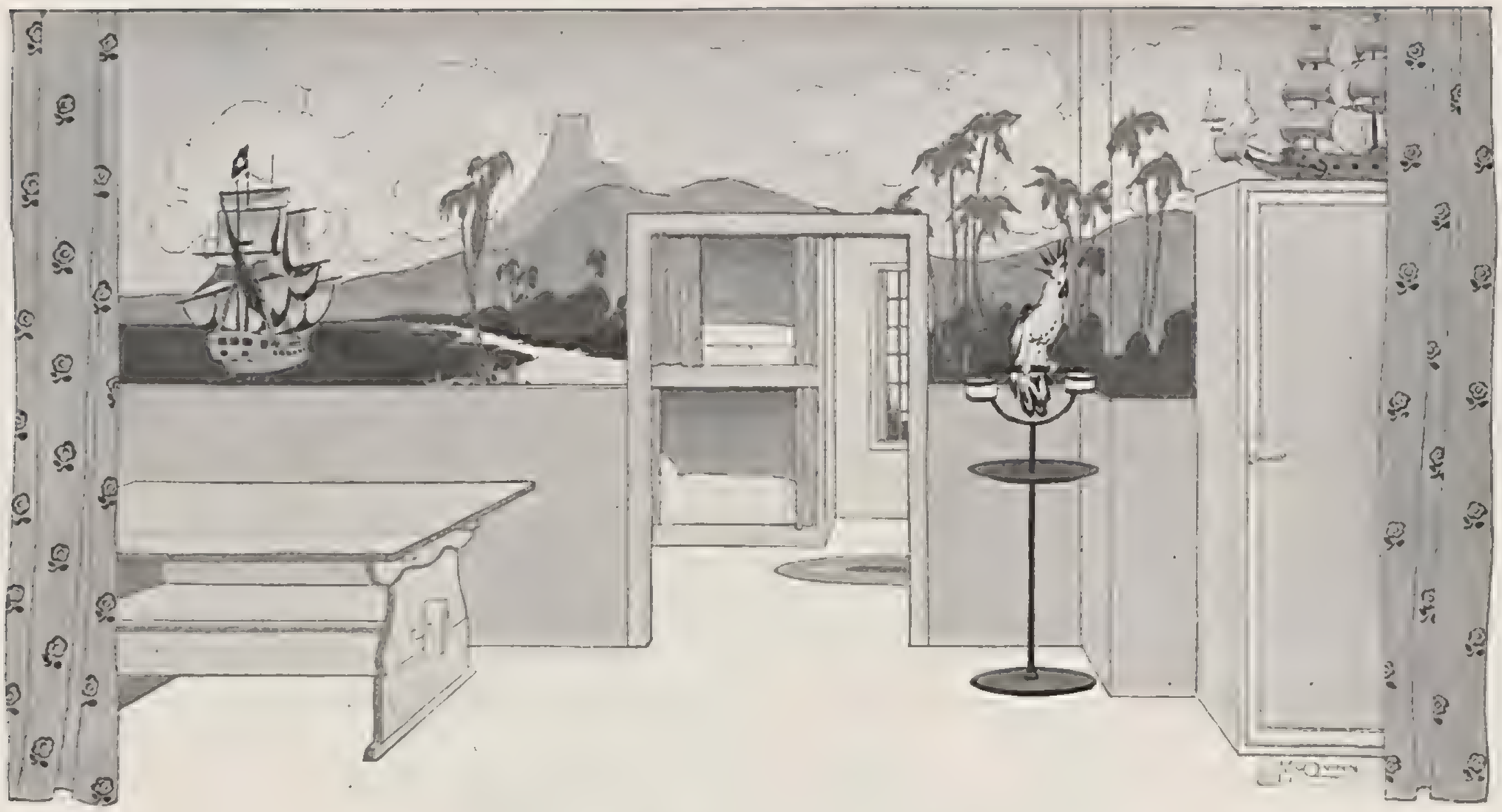
Yet perhaps, after all, there was method in this seeming madness. Though there are no radical changes in corset lines, this new cult of comfort and grace makes amends to the corset-makers by demanding a special corset for every activity of the waking hours. To golf in an evening corset is now but little less unspeakable than to golf in an evening gown. The tailored costume, the riding-habit, the negligée, each must be worn over its own especial model. Only the *robe de nuit* is exempt, and who can say how long it may enjoy its unique position.





(Left) It is not so much the lowness or shortness of corsets which assures to woman her untrammeled life; it is their extreme softness and suppleness. This model in white brocade is adapted to sports or negligée wear by virtue of the strips of elastic webbing which run from top to bottom at either side of the front

(Right) The free hip has become a fixture in corset modes, limiting the boning to the front and back of the corset. This model in a flesh-colored silk and linen fabric is intended for evening wear, but may, for a slender figure, serve also for daytime wear. Embroidery at the top makes a pleasing trimming, flat yet decorative as well



A man's rooms should express his personality, and if he has a taste for the high seas and likes a bit of adventure now and then, why this should be the very thing to take his fancy. You saw immediately that it's all taken from "Treasure Island," of course, but did you notice the two "bunks" in the inner room? Then there is the parrot, and that ship model on the seaman's chest which is the wardrobe; they are both the real thing. It's a great idea, too, to have a table heavy enough to stand a little carpentering,—these rainy days, you know

VOGUE HAS SOME ORIGINAL IDEAS

ABOUT USING FAVORITE PICTURES,

SCENES FROM BOOKS, AND EVEN

ITS OWN COVERS, FOR DECORATION



A toy cabinet will degenerate into a mere bore if you give it half a chance —places to put things are generally so maddening. This is different though. A platform that holds any amount of train tracks and that sort of thing is formed by the doors when the cabinet is open. A cabinet of this sort may be a hangar for any favorite model of flying craft, or, it may, perhaps, accommodate a toy horse or two. Another amusing thing about it is that you can have it papered with whatever type of landscape or thrilling scene you prefer. Undoubtedly its possibilities are simply enormous

ORIGINAL DESIGNS BY ROBERT McQUINN



The very young girl who simply must have magazine covers around her in order to be happy can go through that stage of art painlessly and even with decided charm, if she has Vogue cover figures of black China silk in appliqué on curtains of violet voile. Curtains of this sort just naturally call for one kind of room,—one with gray woodwork and gold trimmings

IN ORDER TO BE REALLY POPULAR WITH ITS OWNER, THE CHILD'S ROOM SHOULD REFLECT THE THINGS HE LIKES BEST



(Left) A queer little toy basket just stands around and begs for every child to be his own village improvement committee and put every single thing away when he goes to bed at night

(Right) To own a toy cabinet made on this spacious plan is to be seized with a neatness almost unearthly. No one can resist its smooth gray poplar wood sides and its doors paneled with prints glued on and shellaced



THE COLORS *of* WAR, MESDAMES *and* MESSIEURS!

The French Have Shown Us How Varied and How Beautiful Are the Uses of Tricolor; We May Make Further Decorative Use of the Other Allies' Colors

By RUBY ROSS GOODNOW

LAST summer in Paris, a Frenchman said to us, "After the war I shall come to America, and I shall have for my page a blue negro with tricolor hair!" This is illustrative of the delightful liberties that the French take with their national colors. We, who are racking our brains to think of legitimate and decorative ways of using our colors and those of our foreign guests this summer, should take a leaf from the book of the French, who use the various colors as their ingenuity prompts. The French have always interpreted their blue, white, and red very freely: red becomes pink or violet, blue becomes gray, and white is never the white employed in the flag.

THE ETIQUETTE OF FLAGS

In taking liberties, we should, of course, remember that the flags themselves are fixed decorations, with a fixed etiquette,—but surely they may be used as inspiration for accompanying decorations of an entirely different character. We are so accustomed to the literal use of our red, white, and blue that we do not think of possible changes of tonality. New York was magnificent with its sweeping flags during the visits of Joffre and Balfour, but the color decorations other than flags were pitiful. The flowers which filled red, white, and blue window-boxes had no real relation except that they were a rather literal use of our colors. There was one bit of green lawn between two great houses on Fifth Avenue, however, where tiny pink English daisies were planted with lavender-blue hyacinths and feathery green and white candytuft. This interpretation of the colors was very charming and unusual.

When we begin to employ the colors of our many allies, there will be no need of leaving out any color; and the color combinations that they suggest are simply innumerable. The national flag of France is a vertical tricolor of blue, white, and red. Great Britain's national flag is the union jack,—three red crosses on a dark blue field. The red ensign, which has the union jack in the upper corner next to the flagpole, is the shipping flag. Then there is the gay array of the flags of the other allies: the flag of Servia, also a tricolor, with its horizontal arrangement of red, blue, and white, and the flag of Montenegro, which would be the twin sister of the Servian flag if it were not for the initials "H. I." with a crown above them in the center of the flag. Then, there is the festive flag of Italy, a vertical arrangement of green, white, and red, with the coat of arms of Savoy on the white band. The flag of Portugal is no less gay than the Italian flag and has two vertical stripes, green and red, broken by the royal coat of arms, although Portugal is now a republic. The flag of New Russia is decidedly dramatic, for it is of plain red. The vertical arrangement of bars is seen again in Roumania's flag of blue, yellow, and red. Another interesting flag is the Cuban flag with three blue and two white stripes and a red triangle with a white star in it in the cente. of the end attached to the flagpole. The brave flag of little Belgium is a vertical arrangement of black, yellow, and red. The story of a Belgian who flaunted his colors in the eyes of the Germans by sending his three little daughters out to walk, arm in arm, one dressed in black, one in yellow, and one in red, may or may not be true, but it is a good story just the same. Most dramatic and decorative of all is the flag of Japan, the plain red ball on a white field. The variations of the Japanese flag are all singularly decorative and beautiful.

THE COLORS OF THE ALLIES

With all this riot of colors and the possible variations of them, there seems little excuse for dullness this summer. The dignified arrangement of a group of the flags of all the allies over the entrance door of a house is always pleasing, but not especially thrilling. In front of a certain Long Island house is an extremely high flagpole, flying all the flags of the allies like brilliant banners,—a welcome variation.

The union jack of our own flag, a dark blue starred with white, is inspiration in itself, and suggests night fêtes and their deep glamour. One can imagine a great out-of-door ballroom with a canopy of blue strewn with silver stars. Surely this is not a forbidden liberty, for the flag is not used literally. Of all flags, nothing could be more beautiful than this blue field with its white stars, unless it be, perhaps, the gold-starred blue ground surrounding the magnificent winged lion on the Venetian flag. Why shouldn't our own equally magnificent eagle be used against a background of our white-starred blue?

FÊTES AND FESTIVE FLAGS

For brilliant use of colors, we may go back to the gala days of Venice, when from the windows of every house great banners of family and state were hung. The houses at Newport are especially adapted to decorations of this kind. A few months ago, Mrs. George Gould staged a Red Cross benefit at Lakewood, and flags were used as decorations. In the casino of "Georgian Court," where the guests congregated for moving-pictures, flags of all nations were hung with the château flags and banners of old France. From all the windows hung these great banners, as gay as an oriental bazaar.

Brilliant water fêtes might be achieved on such a lake as that at Tuxedo Park, and if we could only forego our white sails for a season, wonderful effects could

(*Continued on page 80d*)

SMART FASHIONS *for* LIMITED INCOMES

The Woman Who Is Wise in Ways and Means Looks upon the Last Days of August as a Propitious Time for the Reorganizing of Her Wardrobe

THE last days of August are looked upon by the wise woman of limited income as a reorganizing period, a time in which to go carefully over her wardrobe and to put it in condition for the busier days of September; this is the time in which to choose from the wardrobe of last spring and even last autumn any costumes suitable for remaking and to study the new designs, fabrics, and trimmings to be used in remodeling them.

It is seldom wise to attempt an extreme style so early in the season, even though it be very new and give promise of success, for so often these early modes belie their promise; the mode may capriciously turn in another direction, or, on the other hand, the model selected may become all too popular and quickly descend to the cheapest of ready-to-wear garments. Consequently, discretion is essential, and it is far wiser to choose a conservative becoming style and depend for novelty on details, such as collar, vest, or trimming.

CONSERVATISM FOR EARLY AUTUMN

The gown illustrated at the lower right on this page shows well this point of choosing a conservative style. This gown is as conservative as may be, and yet in its development, it may appear distinctly of this autumn season. The buttons which fasten it from collar to hem may be covered with braid or satin, whichever is used for the trimming of the frock. Any soft cloth would be suitable as the material of this frock, and satin would be delightful. The tunic and bodice should be of the same material, but the underskirt, to be pretty, should be of a contrasting fabric and color. Blue cloth and black satin are the most usual combination, but there are any number of other possibilities, such as gray or beige, which are very smart with dark blue satin, or one may use a dark brown or blue cloth with a satin to match. This model also offers a way to use short lengths of fur that one may have on hand.

THE CHAMELEON COSTUME

The useful frock that, chameleon-like, fits the occasion and fills all the needs from a street dress for early autumn, a luncheon or bridge frock for wear under furs or a coat, to, later on, a winter house dress, is an important consideration at this season. If this frock is planned carefully, so that it is really successful, it will be among the most useful frocks in the wardrobe.

Two frocks of this order are illustrated at the bottom of this page. Both these models are well adapted for use in remodeling a frock, as both are suited to combinations of two materials. The frock at the left is especially well suited to the slender figure; that in the middle may be worn equally well by a slim or a larger woman.

Satin, Georgette crêpe, and chiffon, are especially suited to the frock at the left, although crêpe de Chine or other similar fabrics would not be amiss. A soft lustrous crêpe meteor would be lovely for the bodice and the main section of the skirt, while the small chemisette and the panel of the skirt should be either of Georgette or of crêpe chiffon. Remnants of crêpe chiffon are easy to find and reasonable in price, and if one has a frock of crêpe meteor or satin to remake, this is an excellent way to use them. The trimming on the front panel may be any one of a number of things,—fine moire ribbon, dull silver thread stitching, or "bonaz" stitching, as the chain stitching done by machine is called. The soft sash may be knotted simply in the back and may be made of a different shade or a contrasting color. A dull brown frock with a sash of the new, unusual, blue shades or of jade would be attractive; a blue frock may have a mulberry sash; a beige frock, a dull blue sash.



This frock which is made of two fabrics, neither of which need measure over three yards, is a remarkable discovery for the woman who, on her shopping tours, encounters remnants well worth buying

PROBLEMS OF REMODELING

The dress illustrated in the middle at the bottom of this page is unusually good in design, and it also lends itself admirably to the possibilities of the remnant counter. Crêpe de Chine, satin, or soft cloth would be a good choice for the body of the gown. A pretty combination would be figured crêpe de Chine with a plain fabric of the same color; a printed chiffon with satin would be equally good. If the material is cloth, the lesser section of the dress would be best of satin, and, if one is clever with the embroidery needle, it would be smart if embroidered in cross-stitch motifs in a colored thread or in a thin wool. The narrow double collars are very new, and the large buckle with the soft crushed belt is much worn this year. On a dress of this type, much of the effect is gained by careful workmanship. Seams of satin should be finely corded, and all such details worked out with great care.

USE FOR SHORT LENGTHS

Very often one sees two yards and a half of lovely brocade or some other pleasing and unusual fabric, which is too short for a "dress length," as they are called, and consequently is much reduced in price, yet it is seldom that one can see any way to use it. It is for this reason that the frock illustrated at the top of this page was chosen, for, apart from its chic design, it is made up of two fabrics, neither of which need measure over three yards, and the silk may measure even less. A small remnant of crystal net or fine silver lace is not so easily found, but if this can not be found, one can always construct from plain tulle a lovely petticoat, which may be banded with odds and ends of narrow crystal beading, for the less usual the combination, the prettier the effect. The bodice section is composed of a chemisette, which should be of the same material as the petticoat, and a draped girdle of the same silk of which part of the skirt is made; this silk may be combined with silver ribbon, or, if there is not silk enough left for the girdle, it will be equally lovely in several blending tones of soft, lustrous, satin ribbon. There are, of course, many other combinations of material possible for this frock.

Our early forecast shows a tendency for subdued styles as well as colors and materials; but it is the wise woman who buys carefully, and selects her frocks combining, effectively, conservatism and durability.



Crêpe meteor with Georgette crêpe, gives an attractive combination for a remodeled frock



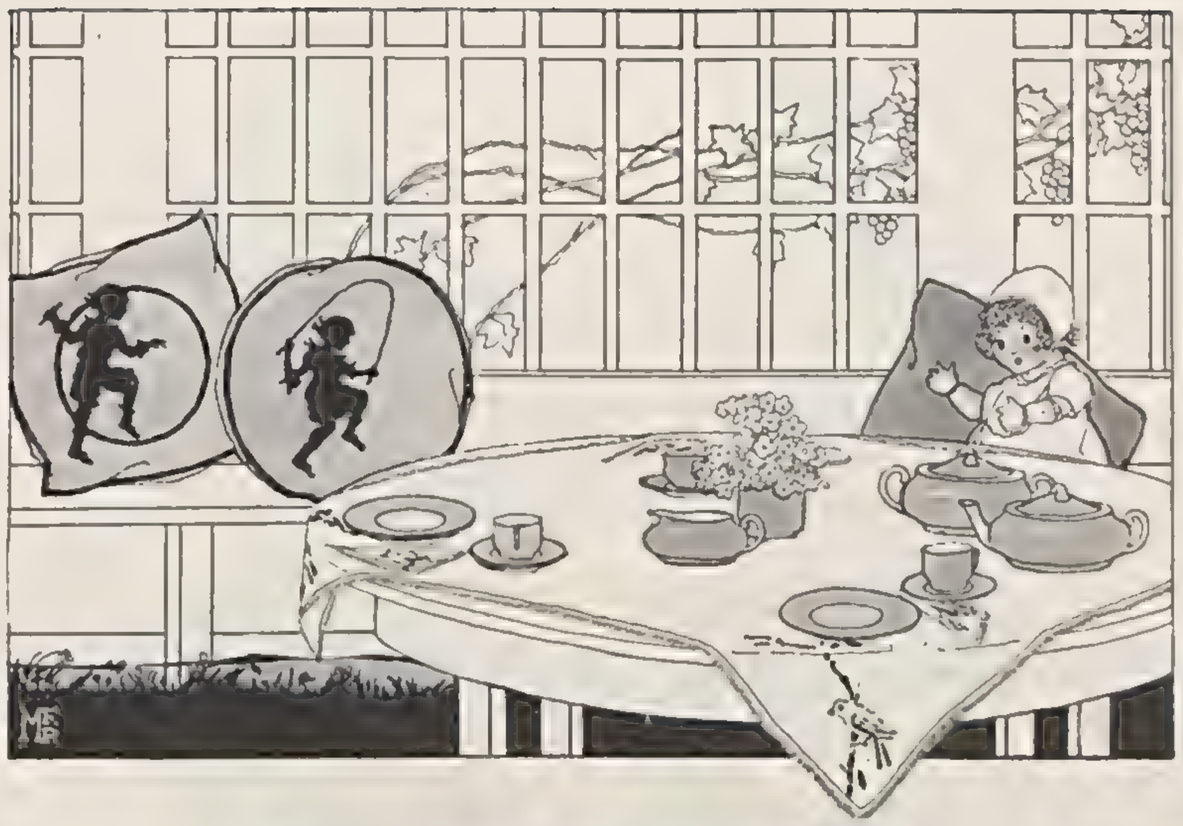
Such a frock meets three needs,—street frock, luncheon frock, or house dress



This frock is one of the conservative models which prove a wise choice for early autumn

HAPPY CHILDREN ARE GOOD CHILDREN AS ALL MOTHERS KNOW

THESE CLEVER TOYS PROVIDE ALIKE FOR SUNNY AND DARK DAYS



(Right) Happy the little hostess who can entertain at such a table as this. The tea set, of 24 pieces in rose and white china, is $6. The napery, stenciled in various designs, comes in white or unbleached cotton. Set of cloth and four napkins, bleached, $1.50; unbleached, 75 cents. The cushions are velours, in any color desired, with attractive silhouettes in black broadcloth. The square one is 15 inches; the round one 16 inches: $7 each

(Below) This octagonal sand box has an umbrella growing over it and brownies stenciled on its sides and a little seat at each corner. It comes in red or green wood; the umbrella may be had in a striped design or in solid red or green to match the color of the box; 3-foot box and umbrella; $25. The tin pail has a perforated bottom for the sand to run through and turn the mill below; $2. The tin sand molds are $2 a set

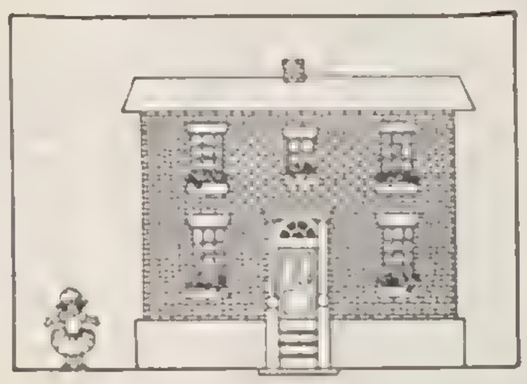


Fortunate the little mother who owns this doll house. The exterior (shown right) is painted red to imitate bricks with gray "stone" trimmings; and it has window boxes. The interior shows the staircase and the pretty wall paper, which is real. It is 2 feet in length and is sold unfurnished; $20



(Above) Here are surprises for the little maid. On the cot, under a cretonne cover and with a dainty doll head, reposes a tube of dental cream; 75 cents. Behind the cot is a first aid kit: an ounce of absorbent cotton and a roll of one inch gauze. A miniature doll, holding a flag, forms the box cover; $1.25. The doll to the left conceals a tube of cold cream; $1.25. To the right is a powder puff of pink silk with doll head; 50 cents



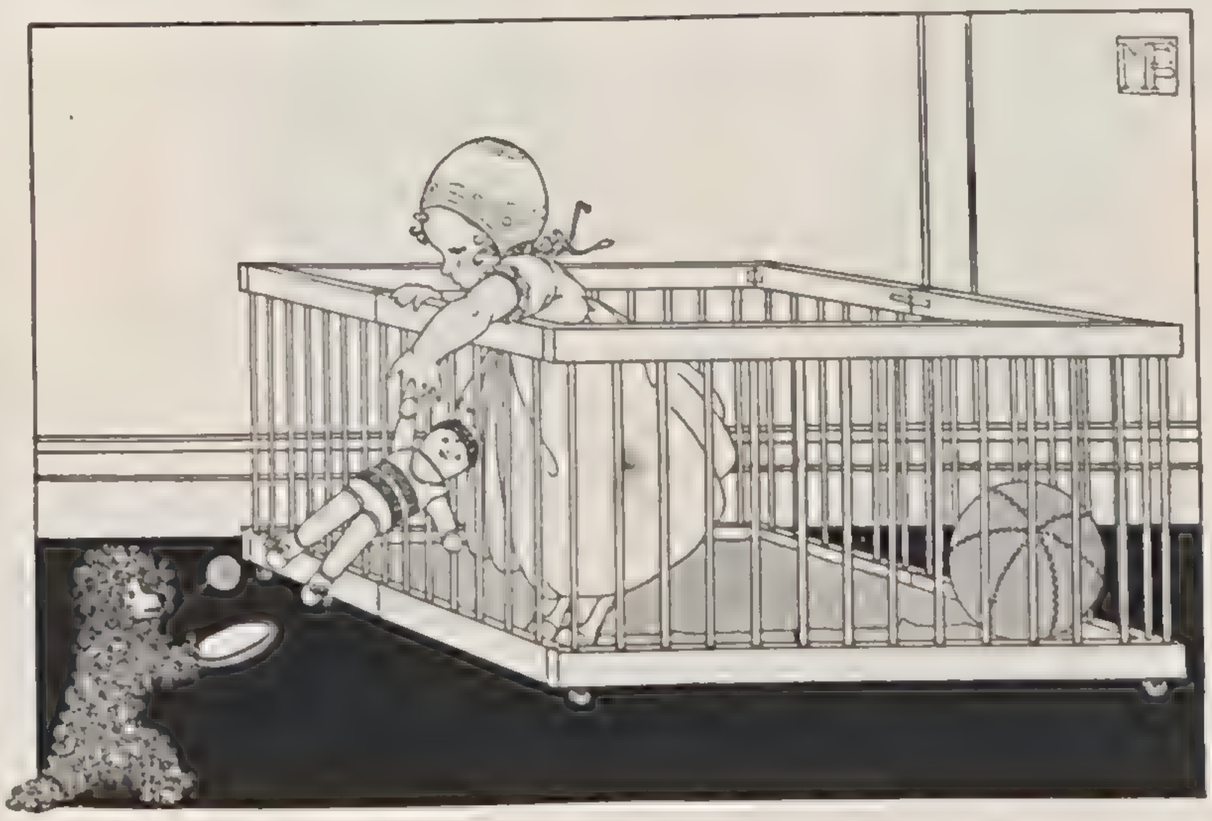




(Left) The wee lad is a shoe bag, with his hands in the pockets; one little maid is a laundry bag; the other holds knitting; they both open at the back and hang against the wall. The bags are of washable materials; the dolls' heads are of wood, and their clothing is removable; $1.25 each

(Below) This delightful toy poodle, when wound up, stands on his haunches and bats the celluloid ball on the tambourine. He has curly white wool and is 10½ inches high; $7.25





A caged baby cries least. This cage has a separate floor of varnished wood, lifted about four inches, and two gates open in its white enamel fence. It is about 40 inches square, and moves easily on its rollers; $15.50. The wash doll, in a white jersey suit striped in pink or blue and with cap to match, is 10 inches high; $1.50

(Below) A rag doll in fine array is from England. Her dress is of white embroidery or lace with pink or blue sash; matching ribbon binds her hair. She is 14 inches; $3.50



THE GIRL PREFERS EFFECT; HER MOTHER, SERVICE

That the Two Ideals Are Not Necessarily at Variance Is Proved by These Very Attractive Candidates for a Place in the Wardrobe Selected for the Schoolgirl



The side plaits make this well-cut crêpe de Chine waist becoming to the slenderest figure. In white or flesh, $4.69

THE wardrobe for the girl at boarding or day school must be both attractive and practical, and should be limited to clothes actually needed in her school life; for the modern school frowns both upon clothing that is elaborate and upon too large a wardrobe. Simple dresses for daily use, a tweed suit for tramping, a top-coat, simple wash blouses, and one or two thin dresses for dinner, form the nucleus of the wardrobe. Suitable models, designed for girls of from fourteen to twenty, appear on this and the next page.

The dresses need not be austere nor uninteresting to be practical, but may show the newest fashion tendencies in their simplified form. Serges and gabardines remain the most favored materials for day dresses, and correct models are shown at the bottom of the page.

In both the first and third models at the bottom of the page, the pocket skirt, which has been so popular this summer, is used to excellent advantage. In the third frock, this line is accentuated by black braid embroidery; the braid is also used to give a somewhat high-waisted effect to the bodice. The front panel gives the flat straight effect so essential to a frock of this type, and so becoming to a youthful slender figure. The undercollar is of the serge, with a gray Georgette crêpe over-collar and cuffs. Black bone buttons fasten the belt and trim the sleeves and front panel.

The soft mushroom hat of velvet worn with this dress has a pretty shirred brim and crown with a big silk tassel of the same color as its only trimming.

A YOUTHFUL MODEL

The dress to the left, at the bottom of the page, is of a similar type, softer and more youthful. Finely plaited serge forms a front and a back panel, while soft side sections and the plastron front are embroidered in a cross-stitch pattern in either red or green silk. A few plaits give the necessary fulness to the bodice. The collar is a simple rounded one of white satin. The velvet tam o' shanter worn with it is one of the newest models, and is suited to a youthful wearer. A shirred band frames the face, and a silk fringe and tassel hang from the right side. It may be had in practically any shade with either a matching or a contrasting fringe, as its wearer may desire.

PARTICULARLY GOOD FOR SCHOOL

Young girls look their best in frocks of the utmost simplicity of line, with little or no trimming, and these are an ideal choice for daily school use. The second from the left, at the bottom of the page, is semi-fitted in line, but one may easily close the surplice waist and make it a closer fitting type. The sides of the skirt are in unpressed plaits, held down by the crossing belt. The black soutache braid is admirably disposed. The velvet hat which goes with this frock has a semi-soft brim which may be bent to a becoming angle. Its unpretentious air makes it equally suited for town or country use by the schoolgirl.

Far too often the inexpensive tweed suit suffers from a lack of careful designing. It is either commonplace or trimmed with a multitude of curious pockets and buttons. But there is a happy medium for the girl who has tired of the inevitable Norfolk and yet does not wish to spend much on a suit intended for hard wear. In the illustration to the right of the frocks is a suit which is well designed and has a touch of originality. It comes in brown, oxford, or blue burella cloth. The coat has inverted plaits, is semi-fitted to the waist, and has its seams finished with embroidered arrow heads. The skirt of the coat flares noticeably and has two convenient pockets, while the skirt of the suit is fairly straight. Bone buttons are used to fasten the suit and trim the pockets.



The daintiness of this waist commends it for the school girl's wardrobe. In either white or flesh crêpe de Chine, $5.75

Waists of crêpe de Chine, soft satin, or pussy willow taffeta, are a wiser choice than lingerie blouses for cool weather wear. The two crêpe de Chine models shown are both attractive and serviceable. The one to the right has two rows of hemstitching down either side of the front and around the collar and cuffs; it may be had in flesh or white. The one to the left has a group of plaits at either side of the front and fastens with large pearl buttons, through bound buttonholes. This model also may be had in flesh or in white crêpe de Chine.



The use of embroidery and an unusual silhouette give a touch of the picturesque to this dress; $20. The tam o' shanter costs $6.95



The grace of natural lines and of simplicity mark this semi-fitted frock; $18.75. The hat, equally pretty and serviceable, is $10



The flaring pockets, the black braid trimming, and the trig lines make this dress interesting; $29.75; soft, mushroom, velvet hat, $5



An unusually good model this, with its pleasing lines and its serviceable qualities. It may be had in brown, oxford, or blue burella cloth; $29.75



One of those soft, warm, up-to-date coats which equip the schoolgirl for all weathers and almost all occasions; heavy velours, $29.75



One merit of this draped gown is its tendency to flatter either thin or rounded contours. In exquisite tints of Georgette crêpe, $30



A dinner gown which may also serve for less formal occasions will make itself especially useful. In flesh, white or blue Georgette crêpe, $29.50



Smart in its lines, with kit cony collar and cuffs, this coat serves gala as well as every-day uses. Of velours, $29.50; velvet tam o' shanter, $8.95

Two especially smart new coats are shown in the first and fourth models at the top of the page. The first is made entirely of cloth, the second is of cloth and fur. The cloth model is of soft heavy velours with a deep shawl collar and large patch pockets. It may be had with bone buckles on the belt to match the buttons, or with a plain belt.

COATS TO COVER ALL

The second model is also of velours, cut on straighter lines, with raglan shoulders. It has a close-fitting collar and cuffs of gray kit cony, one of the best of the inexpensive furs. It has a belt of the material, fastened with a buckle.

The soft velvet tam o' shanter worn with it turns back from the face and puffs softly at the back; a dull gold braid ornament is fastened at the left side near the front.

The problem of choosing a suitable dinner frock is not as simple as one might suppose, for the supply of semi-evening frocks, like that of tweed suits, consists as a rule of too elaborate models.

But the two dresses at the top of the page are particularly good, both in general effect and in detail. They are of Georgette crêpe; the one tucked in a cross barred effect, with a double row of hemstitching on the surplice collar; the other, a charmingly draped model with a skirt hinting at oriental influences. It has a soft bodice, and the lovely loose sleeves are flattering to the thinnest arms. The first one comes in either flesh, white, or blue tones; while the second, which has a Japanese silk lining, may be had in a range of the prettiest colors imaginable, such as orchid, porcelain blue, or a soft green. It may also be had in flesh or white. The soft wide satin sash is in a contrasting color, chosen to effect one of the less usual combinations.

Underwear to launder well and give good service should be of a fairly strong, though not necessarily heavy, material and should have little trimming. The envelope chemise and gown shown in the upper part of the illustration are of nainsook, tucked and edged with real Irish lace. The chemise has ribbon straps over the shoulders, and the gown is trimmed with ribbon bows.

The nainsook gown in the lower left has a plain white casing through lawn which the ribbon is run. It may also be matched in an envelope chemise with ribbon straps.

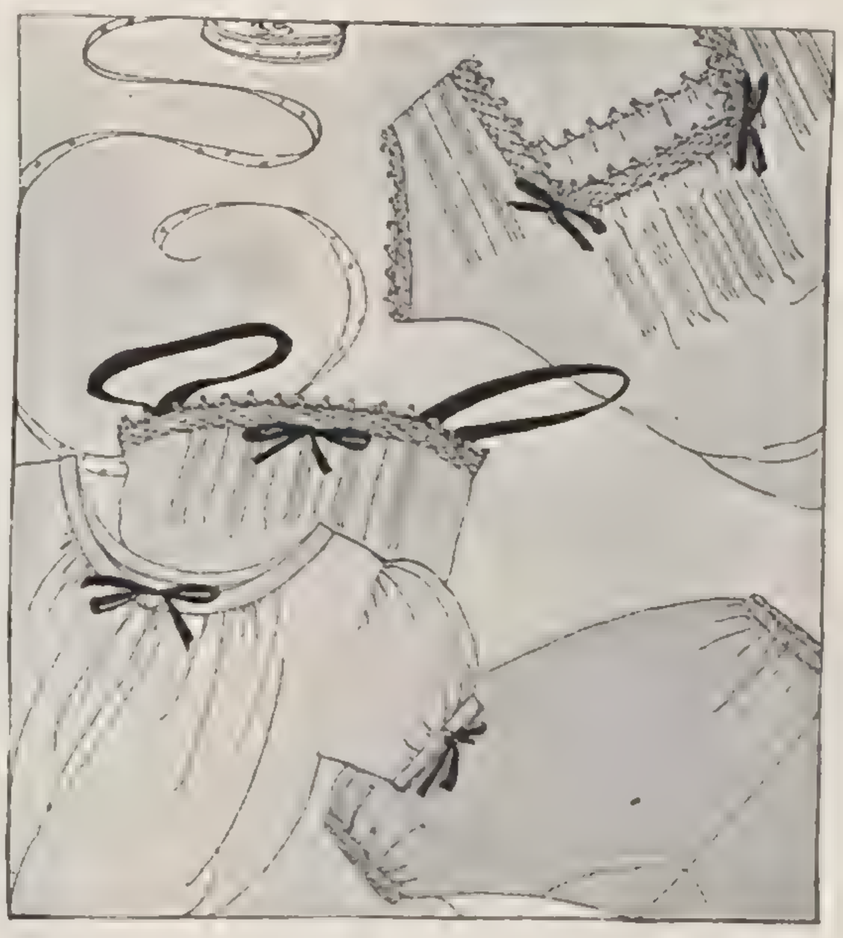
Knickerbockers of fine French crêpe are an excellent selection for the schoolgirl, and the pair shown come in both white and flesh. An elastic is run round the waist and the knees.

SHE MUST GO WELL SHOD

A shoe shop in town, specializing in smart shoes for young women, is offering two special values for the month of August in an oxford and a high laced shoe, of either dark red, brown, or black calf. The lasts of both are exceptionally good, and the workmanship is of the best. It is rather better style for fall to choose the straight tip, as the vogue of the wing tip is on the wane. Judged by the present soaring shoe prices these are particularly reasonable; but it is not promised that their price will remain stationary after the month of August is passed.



This walking boot, for all its good looks, is practical; in dark red, brown, or black calf, $9.50



These undergarments are both delicately fashioned and durable. Gown and chemise with Irish lace, $1.95 each; with plain casing, $1.50. Knickerbockers, 95 cents



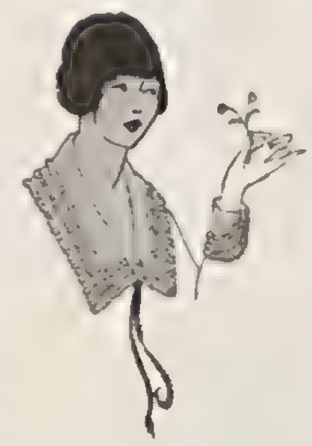
A well-designed oxford, with straight tip, medium heel, and good lines; in dark red, brown, or black calf, $8.50

SEEN *in the* SHOPS

Note.—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York

A ONE-PIECE dress of serge, the ever-present serge, is the smart woman's first consideration, when she thinks of returning to town and the shops. One of the new features of the autumn frocks is the draped skirt, the draping of which mostly confines itself to the sides. It may either fall in heavy folds at the hips, or, what is more novel, it may gather itself up into soft folds near the hem.

The straight chemise dress, however, still valiantly holds its own, and it is often combined with the draped skirt, as in the one-piece blue serge frock illustrated at the lower right on this page. Here the straight lines of the front are broken by a narrow belt of the material, which crosses in both front and back and fastens with bone buttons, giving a long-waisted effect. The side drapings of the skirt fall toward the back. Black bone buttons fasten the frock in back from neck to hem and also hold the hem in place. A square-cut neck-line is concealed by the soft crushed collar that crosses in front. The collar is faced with gray gabardine,—one of the new notes of the autumn. A hat for wear with tailored costumes is sketched with this dress. It is of purple velvet, and the severity of the stiff brim is relieved by the softness of the shirred crown. Purple grosgrain ribbon bands the crown and outer brim, and a ribbon cocarde is posed at one side.



A collar and cuff set of colored organdy adds new daintiness to a frock; $2.95



This blouse is for town or country; blouse, $6.94; hat, $8.50



One of the pleasant new things about autumn is the bib collar, $1.65; velvet hat, $12.50

THE TAMING OF THE "TONNEAU"

The "barrel" silhouette, which was so extensively shown in the spring, is still seen this season, though in moderation. The frock sketched second from the lower left on this page is an excellent model for the slender figure. It is fashioned of navy blue gabardine with long close-fitting sleeves and pointed vest of black satin. Blue silk embroidery trims the gabardine part of the bodice both in front and back, and a narrow rolling collar of white satin finishes the neck. Black bone buttons outline the deep slits over the hips and trim the satin sleeves and vest. The small flaring turban of black velvet sketched with this frock is banded with a narrow black grosgrain ribbon and finished at the top with a band of purple burnt goose feathers. This hat may be had in all black, brown, or blue.

For the woman who desires a frock of moderate price, yet one of exceptionally good style, there is the blue serge model second from the lower right on this page. The straight upper part continues into a yoke over the hips, and rows of blue stitching on the bodice section and the narrow sash-belt are the trimming. The skirt is laid in generous plaits at either side of the front, and straight folds of the material give a tunic effect at the sides. Of crisp white organdy are the collar and "modesty piece," which are finished with narrow picot edging and blue serge buttons. A soft mushroom-brimmed hat with a big bow is a semi-annual millinery happening,—its becomingness recommends it particularly to the young woman. The velvet hat sketched with this dress may be had in any of the new dark tones as well as in black, with a soft bow and binding of grosgrain ribbon to match.

The serge and satin frock may be looked for each season in some form or other, and the model shown at the lower left on this page is one of the autumn versions. Navy blue satin forms underskirt and vest, and the white satin cross-piece and collar make a becoming frame for the face. The coat effect of blue serge is knife plaited from the belt to the top of the gray thread embroidery which trims the bottom. There is a box plaited panel down the back of the skirt, and wide folds finish either side of the front. Black hatter's plush and beige Georgette crêpe form a particularly effective combination in the hat illustrated with this dress. The plush is crushed in to a deep fold, with a bow at the side, and the Georgette crêpe brim has a soft bias fold.

FOR TOWN OR COUNTRY

A strictly tailored blouse for town or country wear is sketched in the upper middle of this page. It is made of crêpe de Chine of exceptionally good quality, and may be had in either flesh-color or white. The collar may be worn high or low and is bound, like the shoulder-yoke and cuffs, with matching heavy silk braid. Large pearl buttons and bound buttonholes form the fastening at the front and the cuffs. The hat worn with it may be either of white or of dark colored felt. It is trimmed with a band and cocarde of matching grosgrain ribbon.

The bib collar sketched at the upper right of this page is made of fine white organdy, hemstitched on the outer edge and with a picot finish at the square neck-line; hand-embroidery adds to its daintiness. Such a collar may also be had in French voile with an edging of Valenciennes lace, imitation filet inserts, and touches of hand embroidery; tiny buttons are at the back; $3.50. The large purple velvet mushroom hat in the same illustration is banded with wide grosgrain ribbon that crosses in front, where its ends are cut in points. Colored collar and cuff sets continue to be popular, and the set shown at the upper left of this page is a pretty frilly one of organdy; it may be had in old-blue, beige, or white, with organdy or net frillings.



This is one of the most charming autumn variations on the popular theme of serge and satin; frock, $32.50; hat, $9.50



The "melon" silhouette is cleverly moderated, this autumn, in a frock of gabardine and satin; frock, $39.50; hat, $7.95



On the ever-kindly straight lines is this blue serge frock. The velvet hat is most flattering; frock, $29.50; hat, $14.50



Skirts draped at the sides, like that of this frock, are features of the smart autumn models; frock, $45; hat, $10

VOGUE PATTERN SERVICE

The Frocks of the Younger Generation, as Well as Those of the Older, Have No Definite Waist-line; and They Follow Straight Lines

THE patterns illustrated on this and the following pattern pages are priced 50 cents each. The sizes in which these patterns are made are given in the descriptions which are printed on page 86.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

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NEW YORK CITY: 19 West 44th Street
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CHICAGO: Stevens Building (Room 932), 20 N. Wabash Avenue
ATLANTA: The Smart Shop, Connally Building (Room 203)
LOS ANGELES, CAL.: Bullock's
SAN FRANCISCO: 233 Grant Avenue, Joseph Building
SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue
MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building



Frock No. Q3887. A frock of blue serge, with collar and cuffs of organdy, is trimmed with blue and white checked material



Frock No. Q3893. This model, which is equally serviceable as a coat-dress or a suit, may be of serge or of wash crêpe

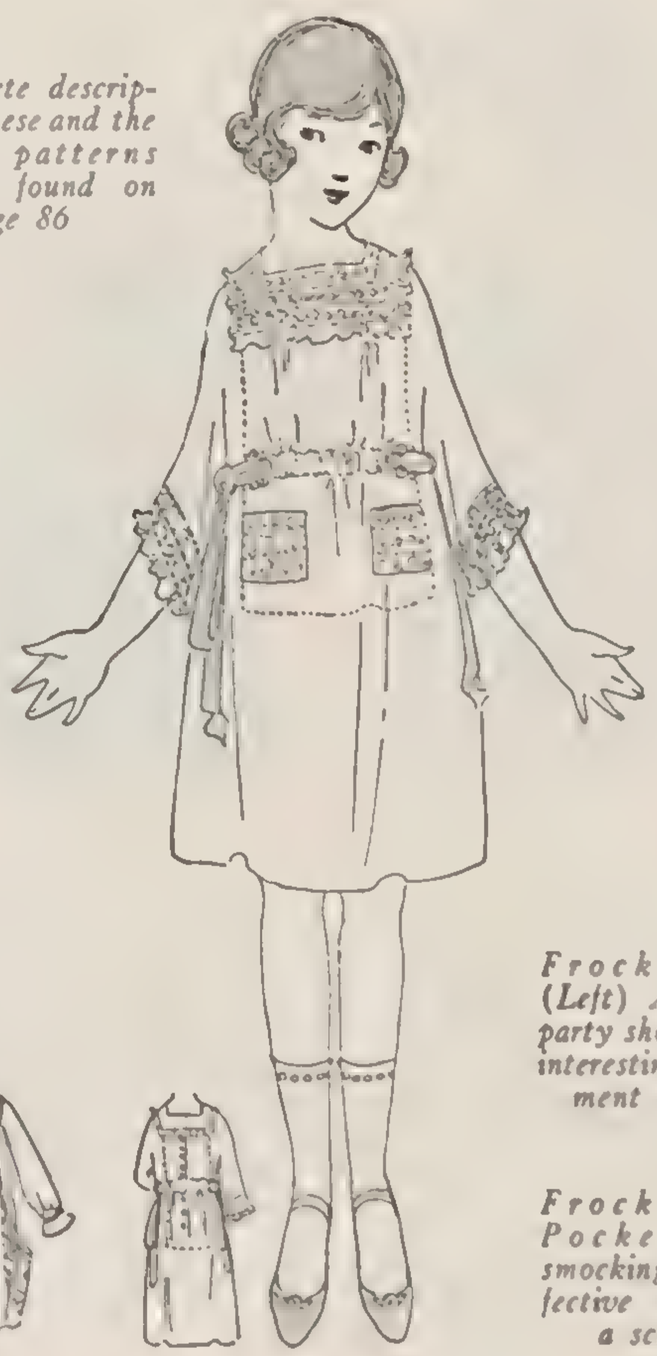
A complete description of these and the following patterns may be found on page 86



Frock No. Q3897. (Left) A frock with a guimpe that may go to the wash often, is always popular

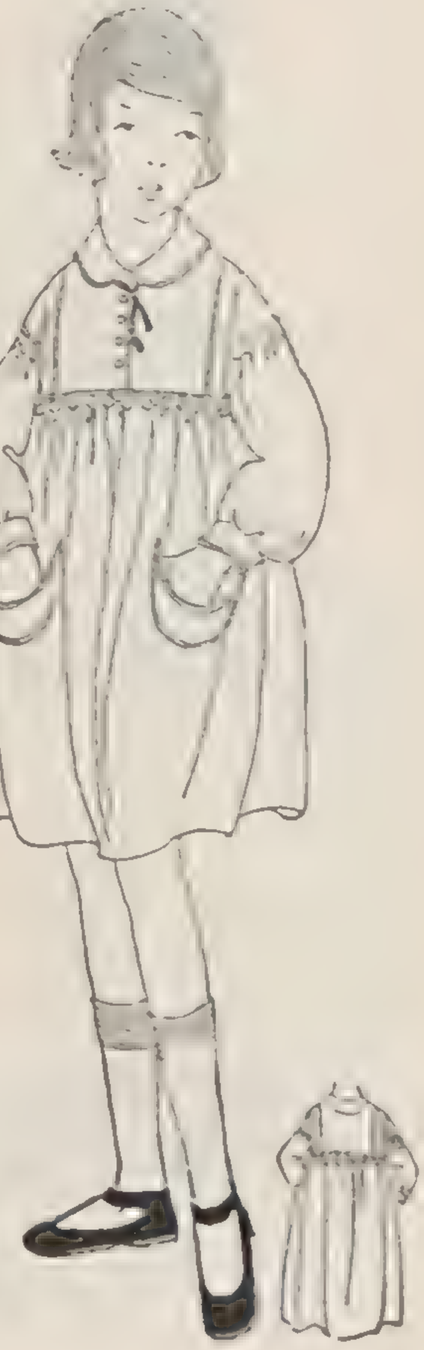
Frock No. Q3888. (Right) It is simple to cut the pockets in one with the front of the little frock





Frock No. Q3896. (Left) A frock for a party shows a new and interesting arrangement of the sash

Frock No. Q3891. Pockets and hand-smocking make an effective trimming for a school frock





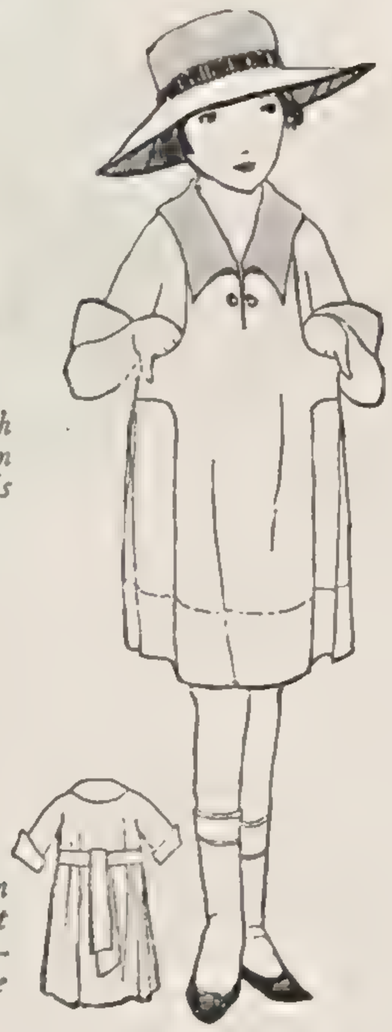
Frock No. Q3894. In wash fabric, as a play frock or in crêpe as a party frock, it is equally successful



Layette No. Q3898. This pattern includes a dress and a petticoat for that most important person, the baby



Frock No. Q3889. The simplicity and the becomingness of this one-piece frock recommend it

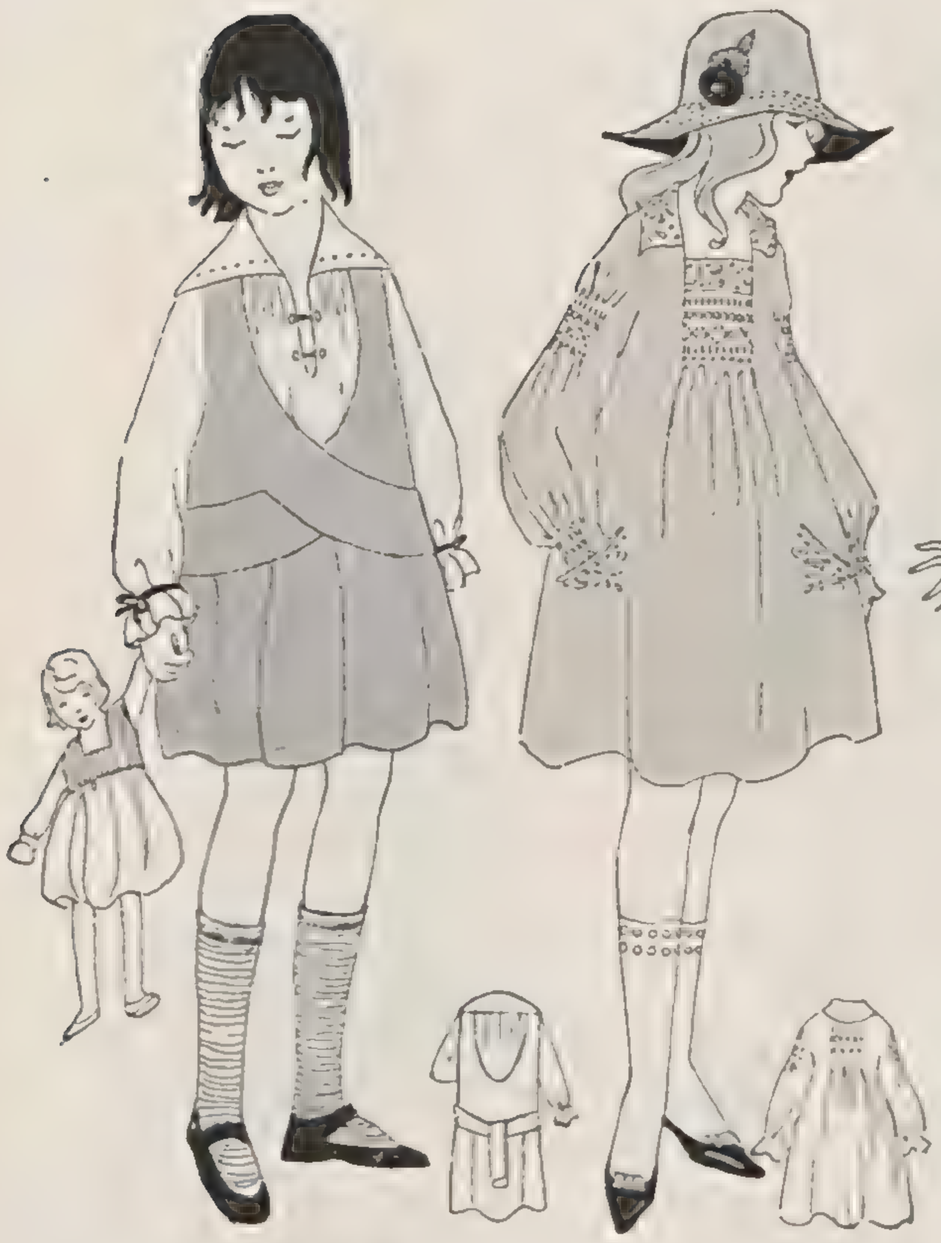


Frock No. Q3783. On this frock the front gore and the long sash-ends are cut in one piece only

SMARTNESS IN CHILDREN'S CLOTHES MEANS SIMPLICITY, AND SIMPLICITY MEANS LITTLE WORK FOR THE SEAMSTRESS



Smock No. Q3073. This play frock includes a pattern of a very diminutive pair of trousers



Smock No. Q3886. This smock has a labor-saving belt that is cut in one with the plain front

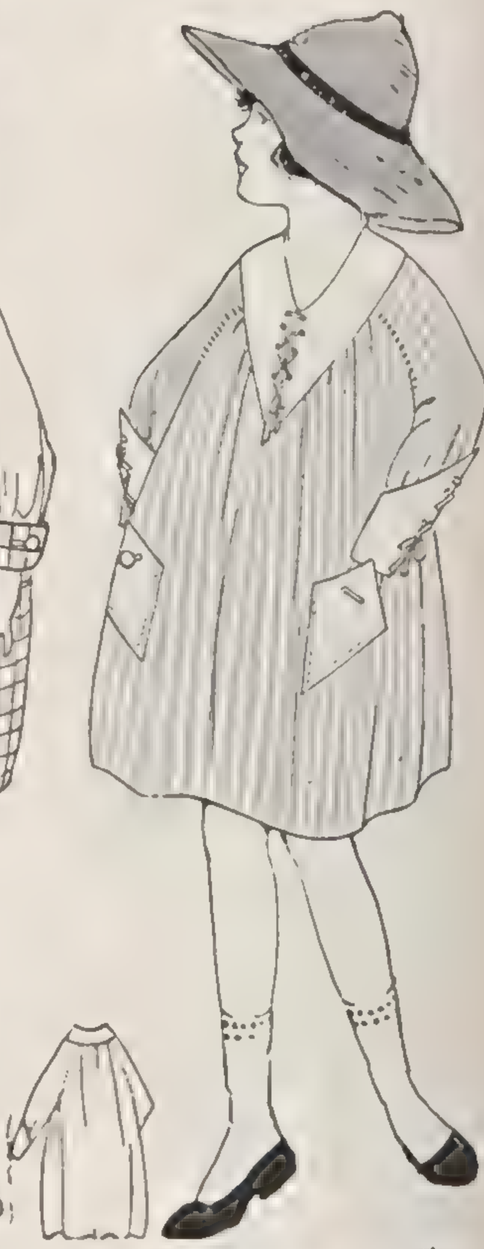
Frock No. Q3074. Hand-smocking is the only trimming on this frock, which is cut in one piece



Smock No. Q3075. An exact duplicate of an English carter's smock is this practical garment



Frock No. Q3912. Novel pockets and the use of two different materials make this frock a smart one



Frock No. Q3447. The V-raglan sleeves and the V-shaped yoke are notable features on this frock

THE OUTER WRAPPINGS OF VERY YOUNG LADIES ARE HERE SHOWN IN MANY AND INTERESTING FORMS, EACH ONE AS INDIVIDUAL AS THE LADY HERSELF

Note—Descriptions of patterns on this page will be found on page 86



Coat No. Q3438. The upper section of this coat is cut kimono fashion, and it may be of contrasting material



Coat No. Q3910. A coat, to be truly serviceable, must have pockets and a snugly-fitting collar



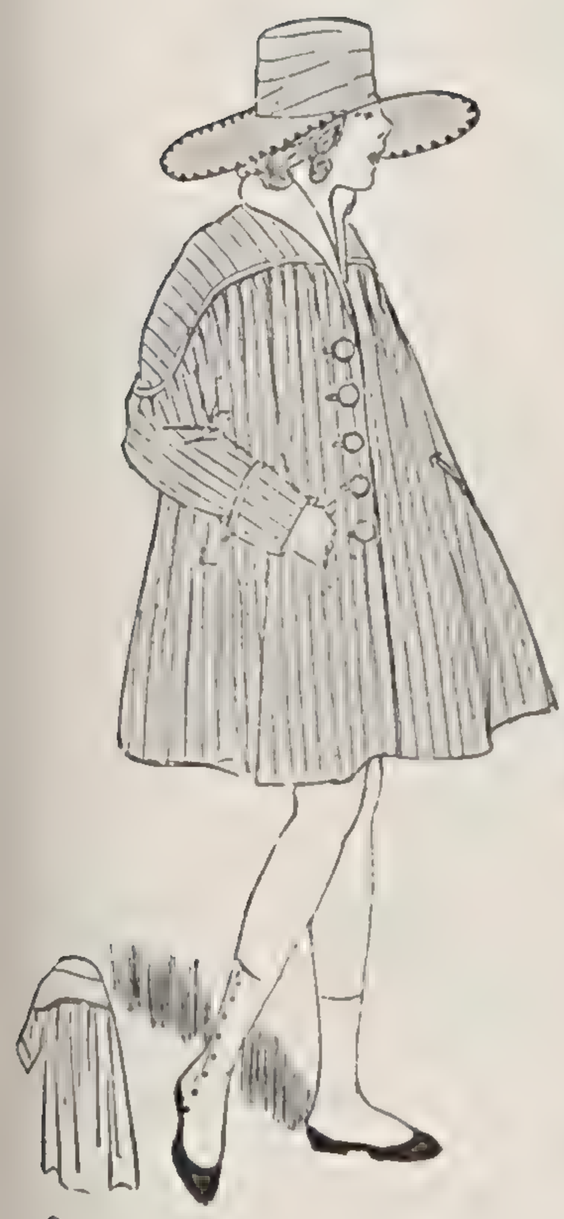
Coat No. 3477. The yoke is cut in two pieces, but the skirt is an entirely one-piece arrangement



Coat No. Q3911. Here is a new and smart way to insert pockets on a most unusual coat



Coat No. Q3908. The effectiveness of the contrasting collar and belt makes this coat both smart and becoming



Coat No. Q3433. This coat demonstrates a new way to cut the yoke and the top of the sleeves in one



Coat No. Q3117. Large armholes, as well as patch pockets, make it comfortable and practical



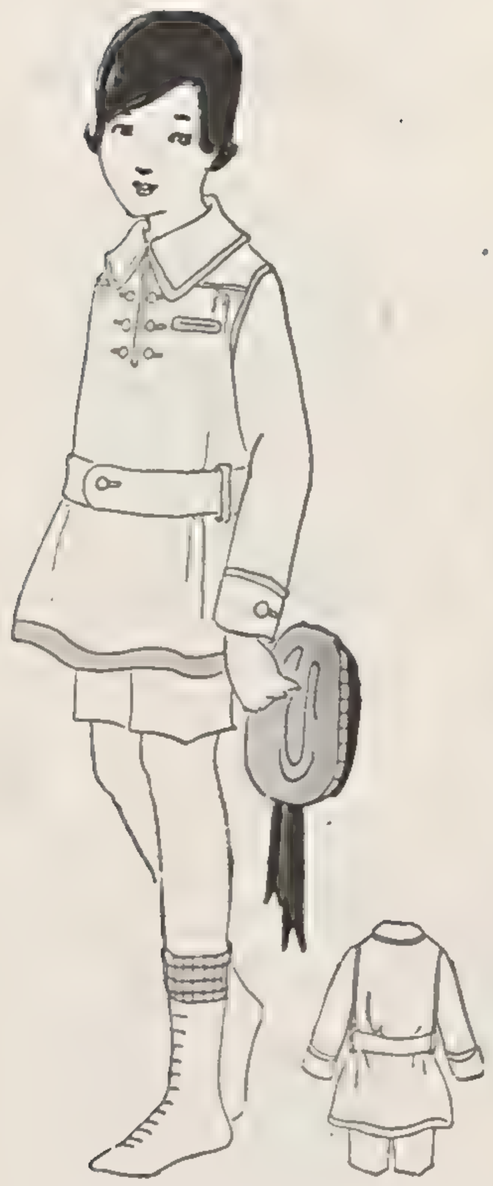
Coat No. Q3907. This double-belted coat shows a new way to trim a cape collar by means of buttons



Coat No. Q3486. The impressive size of the collar almost permits this coat to masquerade as a cape



Cape No. Q3909. A cravenette cape is a necessity to one who must go to school even on stormy days



Suit No. Q3892. Both the brief trousers and the smart Russian blouse are included in this one pattern



Rompers No. Q3895. These rompers open in the middle of the back and then across the waist-line in back



Suit No. Q3778. A blouse, cut on simple kimono lines, and trousers are included in this pattern



Suit No. Q3890. Here is a well-cut mannish top-coat for a dashing and very young man about town



Suit No. Q3875. The blouse and trousers of this suit, though separate, are included in one pattern

Descriptions of patterns on this page will be found on page 86





Rompers No. Q3011. The front of blouse and trousers is cut in one piece; the blouse opens at the back and across waist-line

Rompers No. Q3787. These rompers are cut in one piece, with the fold at the lower edge



Rompers No. Q3273. Rompers button on the shoulder, if cut in one with the fold at the lower edge



Smock No. Q3788. This is a brief play smock, which includes a pattern of miniature trousers



Suit No. Q3846. The trousers and the sailor blouse are both included in the pattern of this suit with a navy air

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WHAT THEY READ

TWO generations of American humor are represented in the recently published volumes by Mark Twain, John Kendrick Bangs, Owen Johnson, and Irvin Cobb. Mr. Cobb's book, indeed, is mainly serious and perhaps intended to make amends for his share in the joint praise of the German army's moderation throughout the early days in Belgium; while grave and gay are mixed in Mark Twain's volume, the bulk of which might be said to bear out the notion that the humorist was really a pessimist; Mr. Bangs and Mr. Johnson appear in their respective volumes as pure funmakers. The four men in this group are humorists of greatly divergent types, and no one of them resembles the popular American humorist of the days before the Civil War. We treasure the clever sayings of Artemus Ward, as, for example, his remedy for the Southern Confederacy, which was to go down to Richmond and persuade Jefferson Davis to join the Young Men's Christian Association, but we care no longer for the fun of bad spelling. Early American humor, as reflected in the works of Washington Irving, Paulding, and others who helped to make Salmagundi, was essentially of British origin. It is forgotten, by the way, that Knickerbocker's History of New York was inspired by the contempt of the Salmagundi group for a famous character of that day, Dr. Samuel Latham Mitchell, who had more academic degrees than any other American of his time, and whose activities were miscellaneous and tireless. In spite of an almost childish vanity, he did some important things, and he actually sat in the United States Senate, but the ribald wits of New York persisted in seeing only his ridiculous side. American popular humor took on its characteristic quality of exaggeration and vulgarity about the middle of the last century. Even Lowell employed the Yankee rural dialect with effect in the Bigelow Papers, though his humor was usually far removed from the popular. Bill Arp in the south, and Artemus Ward, Petroleum V. Nasby, and Josh Billings in the north, used dialect and bad spelling to obtain their effects, though Nasby's political hits were shrewdly delivered, and Josh Billings had a homely wisdom beneath his strangely disguised English. His long lank figure and long lank face lit with a whimsical smile, helped to make his lectures popular. The reputation of Artemus Ward, whose name was really Charles F. Brown, has outlived a long list of newspaper humorists. He was the only popular humorist to win success in England, where his lectures went well, and he contributed to Punch. Mr. Bangs, now fully thirty years before the public, writes much in his old accustomed vein. He and Mr. Cobb, very different in their methods, both lack subtlety. Perhaps because they believe that strong underscoring is necessary to popularity.

WITH THE HUMORISTS

SPEAKING OF PRUSSIANS, by IRVIN S. COBB, speaking not in jest, but in earnest, will seem to those who recall the author's friendly testimonial to the German army in the early weeks of the present war, in effect an apology for that most unfortunate piece of amiability toward the Teutonic war machine in Belgium. Mr. Cobb reiterates that he and his four journalistic comrades, who joined with him in the testimonial to their inability to find evidences of German ruthlessness in the wake of the army, spoke the truth, but he admits that there was abundant evidence later from the diaries of German soldiers, that at some places, for one reason or another, official orders for dreadful doings were given and executed. In this little volume, Mr. Cobb seeks to hold the Prussian military system and its teachings of nearly fifty years responsible for the belief of the German people that they should conquer Europe and extend their "kultur" to all parts of the world. His quotations from authentic sources show the insanity and sacrilege in the Prussian notion that Germans are peculiarly God's people, that He is essentially a German God. Some of these utterances are almost beyond belief. Mr. Cobb insists that we have come none too soon into the fight and that we can not give too freely and fully of our means and men toward the defeat of the most dangerous power that ever appeared upon earth. It would be a gracious thing were Mr. Cobb to give his royalties from this little book to the Belgians, whose cause he and his four comrades innocently injured. (New York: George H. Doran Company; 50 cents net.)

HALF-HOURS WITH THE IDIOT, by JOHN KENDRICK BANGS, takes the author back to a group of his old creations. We have again the Idiot and his comrades of the boarding-house table, and again we have the humorous extravaganzas of the Idiot with the punctuating comments of the others. The humor of Mr. Bangs, in this little volume, is of the strictly "popular" order. It is never subtle, but it is full of surprises, and there are so many explosions to the minute that reading the book helps one to realize the deadly staccato of the machine gun. Puns, pat references, cleverly turned quotations, hits, usually good-natured, at celebrities, home and foreign,—these are the author's humorous stock in trade. Mr. Bangs keeps firing away tirelessly through eight chapters, in which he takes successively subjects as old as Christmas shopping or as recent as the income tax and fits them to his purpose. Age can not wither him nor custom stale his infinite variety. (Boston: Little, Brown and Company; $1.25 net.)

WHAT IS MAN? AND OTHER ESSAYS, by MARK TWAIN, appears as a new volume in the uniform edition of the author's works, a handsome book of nearly four hundred well-printed pages. The essay that gives title to the volume passed from hand to hand confidentially in manuscript some years before the death of Mark Twain. It is an attempt to prove again the old thesis that man deserves no credit for virtue and no reprobation for vice, because in either case he is pursuing merely a self-pleasing course of conduct, and, in the matter of morals, he is inevitably what inheritance plus environment makes him. In thus revamping the doctrine of determinism, Mark Twain has not shown himself original in either ideas or method, and the essay is a bit tedious. "The Death of Jean," written while his daughter lay awaiting burial, is one of the most moving bits of self-revelation that American literature has to show. Two essays in this volume are characteristically and primarily humorous, that on "How to Make Dates Stick" and that on "English as She Is Taught." An essay "Concerning Tobacco" and one on "The Bee," both humorous, are now published for the first time. One on "A Simplified Alphabet," also mostly humorous, the editor says is about the last of Mr. Clemens's writing on any impersonal topic. "Is Shakespeare Dead" is Mark Twain's contribution to the Bacon-Shakespeare controversy and an appreciative tribute to the beauty of Mr. Howells's style is a noteworthy bit of critical appreciation. (New York: Harper and Brothers; $1.75 net.)

THE HUMMING BIRD, by OWEN JOHNSON, takes the author back to Lawrenceville, the place where he belongs, and where he is at his best. This time the hero of the half-dozen sketches that go to make the volume is Dennis de Brian de Boru Finnegan, aged traveler, a

(*Continued on page 76*)

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WHAT THEY READ

(*Continued from page 74*)

delightful creation, worthy to rank with Hungry Smeed and all the others in Mr. Johnson's celebrated gallery. Most of the matter in the volume is more or less concerned with the technique of baseball, so that these sketches have not so wide an appeal as many of their predecessors, but Finnegan is so fascinating a new figure, and he shows up so admirably against the background of his comrades, that even the few thousand Americans who do not know the national game will enjoy the little volume. F. R. Gruger's illustrations are all good, but the one showing Finnegan as he dances and sings beside his big traveling bag on the day of his first appearance at school is a gem of purest ray serene, a thing to make all hearts yearn for the gallant little figure, and all mothers wish to coddle him and to fatten his slim shanks. (Boston: Little, Brown and Company; 75 cents net.)

FICTION

HIS FAMILY, by ERNEST POOLE, like the author's earlier novel, "The Harbor," pictures domestic life against the background of a great and active modern community. The widowed father of the family finds himself sorely puzzled to understand his three girls, but he manages by the aid of paternal love to view them with charity, even when he feels their ideals alien to his own. The daughters stand for three types of woman, the mother who sacrifices everything to her children and with whom the maternal instinct is all powerful but narrow, the woman with the universal motherly heart, who gives herself gladly to the cause of childhood and fears physical motherhood for herself lest she narrow her sympathies to the child of her own bosom, and finally the charming pleasure-loving woman who openly announces that marriage does not mean motherhood for her. The lives of the father and his daughters are depicted with loving minuteness, so that the reader has the sense of having known the comfortable old house that they inhabited and every one of its inmates. "His Family" is less a tract than "The Harbor," for, while the spirit of the story is warmly democratic, the author, this time, is content to be a painter rather than a propagandist. On the whole, he has made the father a more elaborate and vivid figure than any of the girls, though he manages to give piquancy to the daughters by his deftness in bringing out each one in contrast with the other two. Mr. Poole's philosophy of life still has a strong touch of melancholy, the thing that one felt as the insistent note in "The Harbor," but there is more gaiety in the new book and a richer sentiment of paternal love, indeed of family affection. Perhaps the thing that one misses in the book is any precise indication of the place occupied by the family in the social life of New York, but there are probably thousands of families in the metropolis who are undisturbed by the sense of their place in the scheme of things social or by any ambition to belong to a particular set. (New York: The Macmillan Company; $1.50 net.)

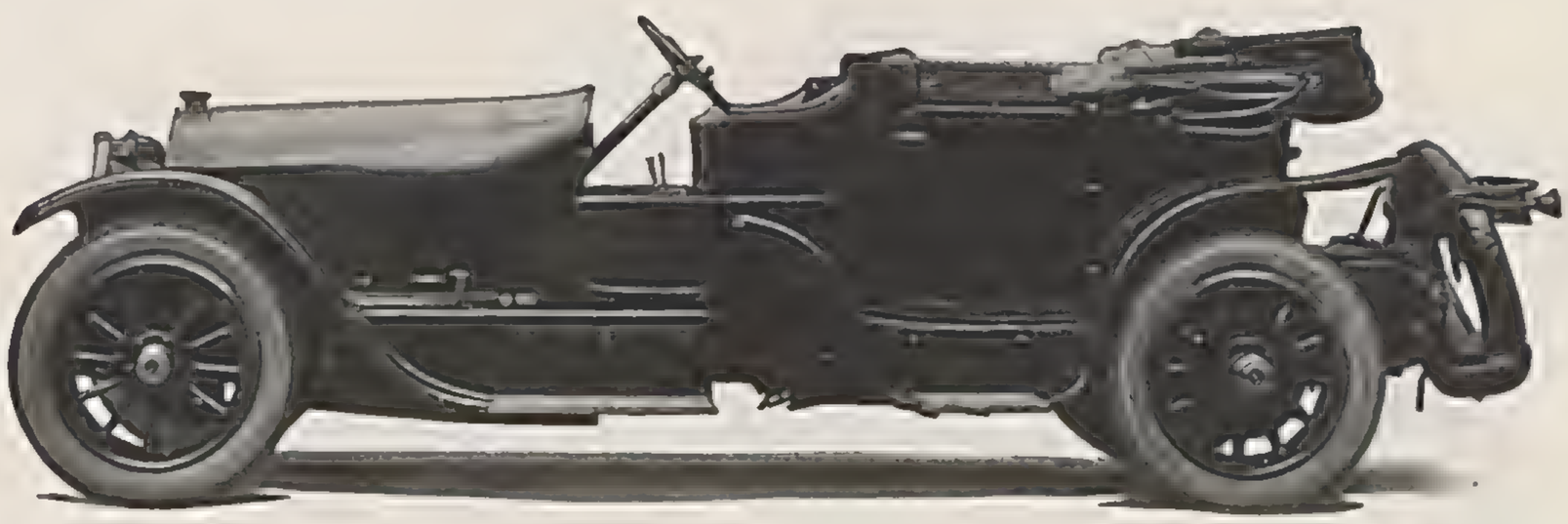
ONE YEAR OF PIERROT is an idyl of primitive motherhood. The story is told autobiographically by the mother of the hero, whose adventures are confined to a single year, the year from his birth to his death. In spite of the fact that the French peasant mother, a girl of eighteen, is represented as writing and thinking like an educated woman, in spite of the melodramatic figure of the burglar and all-round bad man, in spite of the rather absurd American, in spite of the atmosphere dripping with romance, "One Year of Pierrot" is a distinguished success in a difficult and unusual form of fiction. The girlish mother is self-consistent throughout; she is just the mother of Pierrot and nothing else, and all her acts and instincts are of the primitive sort. As to Pierrot, one learns to see him through his mother's eyes, with bits of illuminating comment from a few other folks. Madame Lacroix, whose fierceness is disarmed by the babe, the delightful old doctor, next to the mother and babe the most effectively indicated character in the book, and Jean Lacroix, an impossible person whom the reader accepts without question, all help to make "One Year of Pierrot" a book that is likely to be long remembered as a daringly original attempt, crowned with rare success. Lester G. Hornby's many brilliant illustrations are almost as fresh as the text itself. The name of the author, a Harvard professor, nowhere appears. (Boston and New York: Houghton Mifflin Company; $1.50 net.)

BAB: A SUB-DEB, by MARY ROBERTS RINEHART, gives the world the autobiographic memoirs of a girl who rebels at her lot as an essentially mature person resting under the disabilities that trammel one who has not "come out." The young heroine's lot would be less hard, but for a sister, only twenty months older according to the family Bible, who, in the opinion of the sub-deb, is really more infantile than herself, but who has enjoyed the immense social advantage of having been launched upon the perilous sea of society. Given this thorn at home, the innumerable restrictions of a fashionable boarding-school, a few lively male acquaintances, quite taboo at the school, and a temperamental urging toward freedom, Bab is manifestly bound for a life of adventure. Her thoughts, feelings, and doings are told partly in diary form, partly upon the model of a conventional school theme, and the fun consists in the girlish point of view, which is well conceived and carried out, and in the various contretemps of a short but crowded career. Most persons who laugh over the fresh and genuine humor of the book will think that the characteristic misspelling of a school-girl might well have been left out. (New York: George H. Doran Company; $1.40 net.)

THE LIFTED VEIL, by BASIL KING, shows workmanlike development in the author's style and method, as hitherto exemplified in a rather long list of novels. This time Mr. King has chosen for his "hero," to use an old-fashioned term, a clergyman, a favorite protagonist of his. The story opens most effectively and most dramatically, with a veiled woman's visit to the house of the clergyman in search of advice. She leaves him, after making a confession, in complete ignorance of her identity. Of course, she eventually reappears, and her reappearance is in no way forced; indeed, the distinguishing characteristic of the somewhat complex plot is its apparent naturalness. The clergyman is extremely well drawn, and there are half a dozen other well indicated characters, some of them slightly sketched, several, brilliantly detailed. The humor of the story, though seldom brilliant, is agreeable and unforced, the dialogue is natural, and the passion is genuine and moving. Those persons who demand scandal or near scandal will smile at the somewhat severe morality of the story, but only the extremely blasé will deny its sustained and sometimes acute interest. (New York and London: Harper and Brothers; $1.40 net.)

THE WONDER, by J. B. BERESFORD, reads like an exercise in imaginative gymnastics, an attempt to show just what a clever man can do with an audaciously odd subject, and, but for the several books

(*Continued on page 78*)



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WHAT THEY READ

(*Continued from page 76*)

with serious artistic purpose that have caught for Mr. Beresford the ears of the judicious, this new attempt might well be set down as a mere pot-boiler. The person of the title rôle is the super-babe, so to speak, an infant seemingly born with the fully developed mind of a brilliant man, a child that solves the secret of the universe at five years of age and reads through a library of fifty thousand volumes before he is quite so old. Mr. Beresford tells this amazing story with an air of extreme realism and, to the end of preserving reality, surrounds the prodigy with mainly commonplace folk and gives him the setting of lower class village life. By way of preface, the author tells the story of the prodigy's father, an ignorant young man who leaps into sudden fame as a marvelous bowler at cricket. Most Americans will find this introductory career of the father somewhat dull, bristling as it is with terms of cricket and flavored with the unfamiliar aroma of English sporting life. As to the career of the wonder, it is undeniably interesting and at moments amusing, but the thing could have been better done in considerably less than three hundred pages. (New York: George H. Doran Company; $1.40 net.)

THE SHADOW LINE, A CONFESSION, by JOSEPH CONRAD, somewhere between a novel and a novelette in bulk, has many of the author's distinguishing merits, but will hardly rank with "Lord Jim," "The Secret Agent," "Under Western Eyes," or several others of his best works. Nevertheless, a masterpiece it is in its way, and one that no other living author could have wrought. As usual, the story is slow in getting fairly started, far too slow, most readers will think, though the man with leisure for tasting the peculiar method of Mr. Conrad may perhaps enjoy the slow approaches by which the autobiographic hero arrives at what is essentially the beginning of the action. As a matter of fact, one gets almost half-way through the book before the young captain who tells the tale sets foot upon the deck of the ship on which he is to undergo for twenty days the painful discipline destined to mark his passage from youth to mature manhood; and even after he takes command, twenty pages more are required to start him on his awful voyage. The story of that voyage is told with all the author's marvelous art. Even the landsman comes to feel the reality of that long trial, that testing experience with listless calm, a half-mad mate, a crew reduced to helplessness with fever. The tempering of a human soul has seldom been described with such sombre power, such convincing realism. (New York: Doubleday, Page and Company; $1.35 net.)

RELATING TO THE WAR

THE RUSSIANS, AN INTERPRETATION, by RICHARDSON WRIGHT, who has seen much of the people whom he attempts to interpret, reads like the judgments of a sane yet mainly sympathetic student of the subject in hand. In so far as Mr. Wright's book is historical, it is so merely by way of aiding the reader to an understanding of the author's interpretation of Russia as she is or very recently was. As a matter of fact, the book was finished when the leaders in the Douma had debased the Czar, and well before the recent grave crisis in the affairs of the Russian people, and, consequently, of their allies in the present war. Nevertheless, the book is immensely helpful to those who would understand Russia in revolution. As Mr. Wright says, most of us think of Russia as mainly Arctic, gloomy, and repellent, whereas much of it is temperate in climate and lovely in aspect, while some of it is even sub-tropical. What is true in this matter of European Russia is equally true of Siberia. In discussing the Jewish question as it appears in Russia, Mr. Wright, while condemning in unmistakable terms the hideous cruelties to which the Jews have been subjected at times, explains that not all Russian Jews are lovely in ideals and conduct, and shows what effect the characteristic faults of the Jew have had in subjecting him to civil discrimination. The Czar's ukase with regard to strong drink, Mr. Wright thinks, has had an enormous influence for the good, as reflected in the increased sobriety, industry, and thrift of the Russian peasants. He finds the Russian intensely religious, but the Church oppressive in that it controls vast areas of valuable land and exacts much from even the poorest of the faithful. Religious mysticism is widely characteristic of the Jewish people, but Mr. Wright says that the ruling class has the ideals of the German junker. Doubtless this last assertion is in large measure true, but certainly we hear frequently of Russians of the ruling class who give up all to embrace revolutionary principles, and we rarely hear of a revolutionary German junker. Mr. Wright treats many phases of Russian life and character, discusses the working man, the business man, the men of letters, the painters, the musicians. He thinks Russia the land of promise, a great democracy in the making, and believes that twenty years hence a Russian revolutionist will be a rare thing. Finally he has some practical advice touching our commercial and other relations with Russia. Mr. Wright has made a remarkable book, one that helps the reader to correct the interpretations of such enthusiasts as Stephen Graham and of the pessimists who think of Russia as still essentially barbaric. Doubtless it is a slip of the pen or a typographical blunder which makes Mr. Wright say that the forty-three million serfs enfranchised in 1861 received only some hundred thousand acres of land. (New York: Frederick A. Stokes Company; $1.50 net.)

SEA WARFARE, by RUDYARD KIPLING, brings together the author's newspaper letters upon the subject indicated in the title and shows him rather nearer his earlier "form" than he has appeared in a good many years. Here, as a quarter of a century ago or more, Mr. Kipling shows himself the earnest admirer of the British Navy, though happily there is little of that former worship of the military caste as from the Indian civil servant's son, sometimes unconsciously betrayed in the author's early Anglo-Indian stories. Mr. Kipling had the run of the fleet in several of its technical divisions, and this book is much concerned with submarine movements and submarine chasing, though also with the work of the British destroyers in the battle of Jutland. Mr. Kipling is technical and humorous with his characteristic sense of humanity, in his portrayal of the life of the deep sea sailor and of his reckless, but utterly unostentatious, heroism. There are pretty definite and detailed descriptions of how things are done by the little craft that protect the commerce of Great Britain as it nears home, or as it goes forth through the danger zone. Then there are tales of wonder and peril in many waters, from the remoter regions of the North Sea to the Dardanelles. Some of these tales are hair-raising, especially those of adventures in imperiled submarines. The verse that Mr. Kipling uses to preface his chapters shows less of his early vigor and picturesqueness than his prose, and certainly most of it would fail of acceptance in any first-rate magazine, save as the work of a man with a well-established popularity. (New York: Doubleday, Page and Company; $1.25 net.)

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A clever woman with the gift of expression says that, in her "Model" Brassiere, "I feel I'm lounging, when I'm dressed up, and dressed up, when I'm lounging."

The highest compliment to the "Model" Brassiere is that *it fits so perfectly*, you're never conscious you're wearing it.

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Illustrated Style Book Free

Model Brassière Co.

200 Fifth Avenue, New York
Dept. "A"

First Prize Panama Pacific Exposition. Highest Award ever given to any Brassiere in any Country.





CHILD TRAINING *by the* BOOK

THE most searching challenge of the war to every one of us is, "What can you do?"

So many of us can do nothing at all. And the things that many of us can do and have been doing, seem to-day so shamefully petty and irrelevant. The accomplishments of the finishing school and the polite frivolities of our leisure pursuits are exposed as empty vanities and mockeries in the presence of the world's great tragedy. All at once we realize that there has been a tremendous shifting of values, that the things we have prized are turned to ashes, and the things we have despised have suddenly acquired a new luster and glory.

And none are more keenly aware of the need for new standards and measures of what is worth while than those who have to do with the upbringing of children. We realize that the men and women of to-morrow will be wiser and happier only as the children of to-day are given better guidance and better training than their parents before them had received. It seems that only in time of war will people give serious thought to preparation for living in peace.

THE NEW GOSPEL OF WORK

As we supply the reading to meet the children's curiosity and their hunger for vicarious experience, we can do much to direct their thoughts and their feelings toward the new outlook and the new attitude demanded by the war and by the conditions that are to follow the war. This does not mean that young children are to be filled with stories of battles and sinkings and air-raids. They will get enough of this kind of reading without our help. But it does mean that they are to get in the course of their reading a new point of view, especially with reference to work.

Until quite recently, "work" has meant to most people one of two things. It has meant either a disagreeable necessity, something to avoid so far as possible, something to delegate to others, to the less fortunate, or it has meant the means by which we acquire power or distinction or various advantages over our fellow mortals. To a few it has meant self-expression or the joy of achievement, and to a few it has meant the opportunity for service, the ultimate justification for our very existence.

Henceforth work must mean this last thing to all men and women, it must be the activity through which we serve our nation and our fellow beings, in peace as well as in war. We can never go back to the conditions out of which war has called us to do our "bit." The world will ask each of us to do his bit steadily and regularly and continuously, not as an emergency measure, but as the normal outward manifestation of a new state of grace. It is from this point of view that we can to-day direct children's reading most effectively and most profitably.

LEARNING BY DOING

The youngest readers are at the age when the dividing line between work and play is not very distinct. The child's interest is in doing, and this interest should be recognized and encouraged as fully as possible, as it is being done in the better schools everywhere. A series of little books called "Something To Do" will be found very helpful and suggestive. Something to Do, to Make, to Paint, to Play, they are designated, and they are all well arranged and illustrated (Hodder, 25 cents each). For older children there is a book called "Pleasant Day Diversions," by Carolyn Wells (Moffat, $1); Hall's "Boy Craftsman" and "Handicraft for Handy Boys" will furnish enough busy work of a valuable kind for a handful of boys (Lothrop, $2). "Sewing for Little Girls" and "Housekeeping for Little Girls" will be helpful for younger girls,—girls of twelve years and under (Duffield, 75 cents each), and for the older ones, "The Fun of Cooking," by Caroline French Benton, will be found valuable (Century, $1.20). Another good series for young children is "When Mother Lets Us"—Carpenter, Cook, Garden, Model, Sew, Make Gifts, Make Candy (Moffat, 75 cents each).

These books and many others like them were, of course, to be had before the war. It is, therefore, not to be expected that they anticipated our present need. What they do now, however, is influenced by the prevailing temper of the child's whole surroundings, and not merely by the suggestions of the book or by the activity in which he happens to be engaged. We have always worked in childhood; the work that children do to-day will be colored by the thoughts that their elders think and the feelings that they express more thoroughly than ever. And these feelings and thoughts can not be separated from the ideals of service and devotion.

It is in the same spirit that the child will to-day read the stories of the world's heroes. "The Child's Book of American Biography," by Mary Stoyell Stimson, is a good introduction for young children (Little, Brown, $1). The appeal of the hero of peace was never stronger than to-day, and his case is well presented in F. J. Gould's inimitable and dramatic epitomes of struggle and achievement, "Heroes of Peace" and "Victors of Peace" (Harper, 50 cents each). There are several volumes of collective biography, in which the hero may be discerned as the great servant and not merely as the great adventurer or the successful attainer of personal ambition. "The Light Bringers," by Mary H. Wade, has not only an inspiring title, but some well-told stories of recent inventors and explorers, including those in the field of social service, such as Clara Barton, Julia Ward Howe, and Marconi (Little, $1).

INTRODUCTIONS TO THE WORLD'S WORK

An "invitation to become acquainted with great men," Ariadne Gilbert calls her "More Than Conquerors," in which are stimulating sketches of soldiers and artists and writers, as well as of explorers, investigators, and statesmen (Century, $1.25). "When They Were Children," by Amy Steedman, gives a wider range of shorter sketches, in which the emphasis is laid upon those qualities of children that we usually consider the foundation stones of noble character and high service (Stokes, $1.50). Another collection of effective stories of great achievements is "Worth While People" (Harper, 75 cents).

Individual biographies that are effective in this connection are Meadowcraft's "Boy's Life of Edison" (Harper, $1.25); Keim and Lumet's "Louise Pasteur" (Stokes, 75 cents), and the "Heroes of All Time" series, including Cromwell, Jeanne D'Arc, Alfred the Great, and many others (Stokes, 75 cents each).

There is a host of books about how things are done, books that are always interesting and instructive; and under the proper guidance, they may also be made inspiring. A good series, containing enough plot interest to hold young children's attention, takes the reader through important stages of various industries,—"The Story of Gold and Silver"—Cotton, Leather, Lumber, Wool (Penn, 75 cents each). Dr. Rolt-Wheeler's "Adventures of The Boy With the U. S. Census,"—the U. S. Explorers, the U. S. Fisheries, and the U. S. Indians, are full of information and interest (Lothrop, $1.50 each). For younger children, Hopkins' "The Doers" describes the building of a house in a personal way that makes clear the division of labor and each worker's share

(*Continued on page 80d*)



PERFECTION

The intrinsic value of the jewel is judged by its inherent worth. The rarest, best and purest that nature can produce can never be improved by man. So is it with tobacco. The choicest selection from the Turkish fields; a cigarette exquisitely made; the bright red box.

You touch the bell. From somewhere in the club with noiseless tread the liveried man appears. A single wish expressed: he reappears: the bright red box upon the silver tray—PALL MALL

Plain or Cork

—at good places you need not mention the name. Just ask for the best cigarette

A Shilling in London
A Quarter Here



A motor that improves with use

The Willys-Knight is a "dream of a car" to drive.

You are amazed at the power you feel—because it is so quiet.

You are surprised at the wonderful flexibility of your motor—because it picks up without "fuss."

You find yourself throttling her down to enjoy the perfect smoothness and quietness of her work at slow speeds.

And your joy in your Willys-Knight increases, because after a few thousand miles of use all this power, flexibility and smoothness is intensified and your motor is quieter than ever.

These are the *luxurious* advantages of the Willys-Knight—but they have their *practical* side.

This improved and sustained efficiency means a car that it is *always* a pleasure to

Willys-Overland Inc., Toledo, Ohio
Willys-Knight and Overland Motor Cars

Seven passenger touring
FOUR . . . $1450
f. o. b. Toledo
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and far outlasts any other type

drive and a car that is virtually never out of service on account of motor adjustment or repair.

And finally you realize that this smooth sustained efficiency means mastery over the natural law of wear and tear and that in your Willys-Knight you have a motor good for thousands of miles of top-efficiency service, after any other type of motor would have outlived its practical usefulness.

These are distinctive, proven advantages peculiar to the sleeve-valve motor.

They are luxurious advantages! They are practical advantages!

This season Willys-Knights are more beautiful, easier riding, more efficient than ever.

See the Willys-Overland dealer now about your Willys-Knight.

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Trade Mark

The Novel Powder and Perfume Case

AN adornment that has several uses—with a diminutive mirror, a dainty powder puff, and a container for perfume.

Worn as a pendant, locket—or on a finger attachment.

Sterling silver—richly enameled in varied designs and colors to harmonize with every costume.

Strikingly individual and exclusive in style

At the leading shops everywhere



Patent pending



Vanuette is identified by the little gold seal attached

WACHENHEIMER BROS.
PROVIDENCE, R. I.

THE COLORS *of* WAR, MESDAMES

(Continued from page 63)

be produced by the use of colored sails. There is an old scroll which carries a color record of a water fête at Versailles, in the time of Louis XVI and Marie Antoinette, which would serve as an inspiration. Here are dozens of great barges in blue and gold, with masts incredibly high, from which fly long red streamers and pennants. Garlands of red flowers are looped from the tip of the mast to the stern of the boat, where the red, white, and blue flag flies. In this fête, all the barges carried the same decorations, which, far from making for monotony, resulted in the most enchanting of all pageants. Barges are difficult craft for an inland lake, but even little sail boats would become a fleet of butterflies if they were given many-colored sails. And with the colors of all of our allies, we might make a regatta of wonderful beauty and sparkle.

PAGEANTRY AND PATRIOTISM

In the days of the old regattas of Venice, rivalry was intense, and the trappings of the gondolas were as important to the Venetians as the speed of our boats is to us. Not only were the gondolas completely hidden by fanciful masses of flowers and gilt, but splendid banners and hangings of stuffs floated on the water. Gondolas became strange and magnificent creatures, with curving, swan-like heads held high and wings and tails spread upon the water. The Italians have always had more imagination, more flair for the pageant, than any other people. For centuries Sienna has repeated her gorgeous tournament in the Palazzo Publico. To this day the horses wear medieval costumes on the fête day. All over Italy one sees the spirit of pageant in the adornment of the horses and wine carts. The marvelous horses of Florence, with their plumed headdresses, waving violet, rose, blue, and white plumes in the air, with brasses arched from the saddles and fringe strappings and many balls dangling are truly an expression of the spirit of pageantry and the widespread gayety of the fête day. What a wonderful pageant would be possible at Newport if we all paid honor to our guests by painting our carriages and caparisoning our horses. One can imagine a group of women with traps, painted like the wine carts still to be seen in Rome. The great wheels could be striped rose and blue and silver, queer canopied parasols might be painted in the same colors, and there could be fringed harness, with the exact allowance of forty-two silver bells jingling under the cart. This wine cart has come down since the days of Raphael—or was it Michelangelo?—who designed it. It could also be interpreted in the colors of any one of our allies and form a delightful motif in a patriotic pageant.

THE TRUE BRAVERY OF COLORS

Let us make merry for our allied guests and ourselves, this summer. There will be enough of drabness in this war; there is no need to anticipate the dull colors of sacrifice and renunciation. The men who are fighting enjoy the gayety of parades, of pageant. The colors should fly for them and fly gaily,—and bravely.

TRI-WAY SPORT CLOTHES

MADE WITH THE PATENTED TRI-WAY SKIRT



Can be quickly converted into a riding (divided) skirt.

Worn as a smart Walking Skirt.

Can be gathered up at the bottom by a simple patented method to form bloomers for work in garden, camp, or gymnasium.

THREE SKIRTS IN ONE

FOR CAMP, GARDEN OR SPORTS

Tri-Way Sport clothes with new patented skirt are sold at most department stores and specialty shops. If you have any difficulty in obtaining them write us and we will promptly send illustrations and prices of the newest styles in Tri-Way sport clothes.

Regular line of Suits and Coats also on display.

Tri-Way SPORT CLOTHES

LOOK FOR THIS LABEL

The Tri-Way Khaki Skirt (Regulation Army Color), retails from $5.75 up. In serge, gabardine, and mixtures. $12.50 up. The Tri-Way Khaki Suits retail from $14.50 up—wool suits from $35.00 up.

DEALERS: Write or wire for prices. This is the newest and fastest selling line to-day. Visiting Buyers welcomed.

E. NEWGASS & CO. **2-16 W. 33d St., N. Y.**

CHILD TRAINING *by the* BOOK

(Continued from page 80)

in the enterprise (Harper, $1). The "World at Work" series offers small, attractive, well-illustrated stories of visits to a Coal Mine, Iron Works, a Cotton Mill, Leather Works, a Shipyard, and a Woolen Mill (Hodder, 35 cents each).

More serious, or rather more authoritative stories of the world of constructive achievement and current invention, are the books by A. Russell Bond, editor of "The Scientific American"; they are "With the Men Who Do Things," "Pick, Shovel, and Pluck" (Munn, $1.50 each), and "On the Battlefront of Engineering" (Century, $1.30). In the same class are to be included Dupuy's "Uncle Sam, Wonder Worker" and "Uncle Sam's Modern Miracles," which deal with the big scientific and administrative achievements of the governmental departments (Stokes, $1.25). The history of inventions is satisfactorily treated in a number of books, such as Forman's "Stories of Useful Inventions" (Century, $1), Maule's "Boy's Book of New Inventions" (Doubleday, $1.75), Burns' "Stories of Great Inventions" (Harper, $1.25), Holland's "Historic Inventions," one of the author's well-known "Historic" series (Jacobs, $1.50), and Clark's "Boy's Book of Modern Marvels" (Stokes, $1.75).

Special departments of invention and achievement are represented by Howden's "Boy's Book of Railways and of Warships" (Stokes, $1.75 each), "The Curtiss Aviation Book" (Stokes, $1.35), Johnson's "Flying and Its Mysteries" (Doran, 90 cents), Collins' "The Book of Wireless" (Appleton, $1), and the author's "The Wireless Man" (Century, $1.20).

These books tell of the best that men and women have done in the service of the race, and they are worthy agencies for introducing our children to the task that lies ahead of them.

SIDONIE MATZNER GRUENBERG.



VOGUE'S

First Autumn Fashion Numbers

By consulting Vogue, you can save yourself literally hundreds of dollars in the next three months. Through its advice you can make absolutely sure of eliminating fashion mistakes. Weeks and months ahead of any other fashion source, Vogue will disclose to you the all-important trend of style.

In a few short weeks you will return to town. Your first consideration will be your Autumn wardrobe. You must know—in advance—the line of the new silhouette. You must know—with certainty—the favored colors of the year. You must know the very last whisper from those mysterious ateliers of Paris where Fashion is seasonally reborn. You must know what *They* will wear. The next six Autumn Fashion Numbers of Vogue will tell you.

Autumn Millinery *Sept. 1*
Posthaste from Vogue's Paris editors are coming sketches of the smartest Paris model hats for this number. Everything new in line and color will be shown.

Forecast of Autumn Fashions *Sept. 15*
The earliest and most authentic forecast of the Autumn mode, presenting quantities of model gowns specially designed for the Paris Openings and shown in America for the first time by Vogue.

Paris Openings *Oct. 1*
The complete story of the Paris Openings and a full showing of the successful creations of each couturier, which taken collectively determine the mode.

Smart Fashions for Limited Incomes *Oct. 15*
Intimate counsel for the woman who wishes to curtail her dress expense without in the least sacrificing smartness. What is, and what is not, smart economy.

Winter Fashions *Nov. 1*
Showing the mode in its winter culmination—charming models celebrated couturiers evolve for their private clientele.

Vanity Number *Nov. 15*
The last word of the season on all those graceful little touches that make the smart woman smart—where to get them and how to use them.

A thousand times we have said that the gown you buy and never wear is the really expensive gown—that hats, boots, gloves, which just miss being what you want are the ones you can't afford. A million women have spent much unnecessary money to prove it to themselves. Let us save you from being the million-and-first. Ask the advice of Vogue before you spend a penny of your Autumn dress-allowance, and learn how easy and how satisfactory shopping can be.

We know from experience that each of these six Autumn issues will be sold out almost at once. To save you from disappointment, give this coupon to your newsdealer now and have him reserve your copies for you—or, better still, send in your subscription and make perfectly sure of them all.

Twice a Month
24 copies a year

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25 cents a copy

VOGUE

CONDÉ NAST, *Publisher*
EDNA WOOLMAN CHASE, *Editor*

19 WEST 44TH STREET, NEW YORK CITY

MEMORANDUM TO MY NEWSDEALER

Please reserve for me, as they appear, one copy of each of the Autumn Fashion Numbers of Vogue which I have checked below:

☐ Autumn Millinery
☐ Forecast of Autumn Fashions
☐ Paris Openings
☐ Smart Fashions for Limited Incomes
☐ Winter Fashions
☐ Vanity Number

Name .....

Address .....

The Dorothy Frock

for Girls and Little Boys



Models by JESSICA C. EBERHART

DOROTHY FROCK models—formerly created to order only for the children of the most exclusive families thruout the United States—are now obtainable ONLY thru the smartest metropolitan shops. The same quality as always is evidenced by the DOROTHY FROCK label in every garment.

DOROTHY FROCKS are charmingly fresh and unstudied—designed for clever children to wear unaffectedly—smart and unusual in every line—successfully overcoming the "awkward age."

DOROTHY FROCKS for all occasions, for girls from infancy to age 16 and for little boys of 2 to 5 years. Carefully made by healthy, happy workers in our sunlit shop. Prices moderate.

LATEST BLUE SERGE SCHOOL FROCKS NOW BEING SHOWN AT THESE SHOPS

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1507 E. 55th Street



This fish of toweling adds to the joy of the bath; $1.50. Decorated with pink flowers is this powder box; $5.50. Cap box of figured paper, $2.50

ON HER DRESSING-TABLE

THE patrician beauty who arouses world-wide admiration has not arrived at this state of perfection through a "Topsy-like growth." When the European nurse bathes a child, she is not allowed to use a coarse cloth; she uses only some soft linen and a little pure soap, which is well rinsed off afterwards, and each small feature is carefully patted until dry, not roughly rubbed. Even the long lashes and ringlets on the lovely débutante are not always the result of accident, but are often due to the most painstaking care of a good nurse. As a baby, her lashes were trimmed, her hair carefully brushed, a salve rubbed into the scalp, and then the hair coaxed into ringlets. Of course, proper food, plenty of fresh air, and quiet surroundings are the prime factors in bringing up a child, as no care of the body will counteract the effect of over-strained nerves.

CULTIVATING BEAUTY

When parents realize that the scientific care of children gives health and almost beauty, we can hope, like the ancient Greeks, to produce a race of men and women good to look upon. A specialist, famed for the care of the hair, advocates a monthly shampoo with a specially compounded olive oil preparation, which costs 50 cents. This is applied like a liquid soap, a good lather is made, and then the hair is thoroughly rinsed. The oil has the effect of making the hair soft and glossy but not oily. In conjunction with this shampoo is used a tonic which should be rubbed into the scalp each day. If the hair is carefully brushed afterwards, the scalp will be thoroughly cleansed. Washing the hair too often is thus avoided. The tonic costs $1; the salve, 50 cents.

CAREFUL CLEANSING

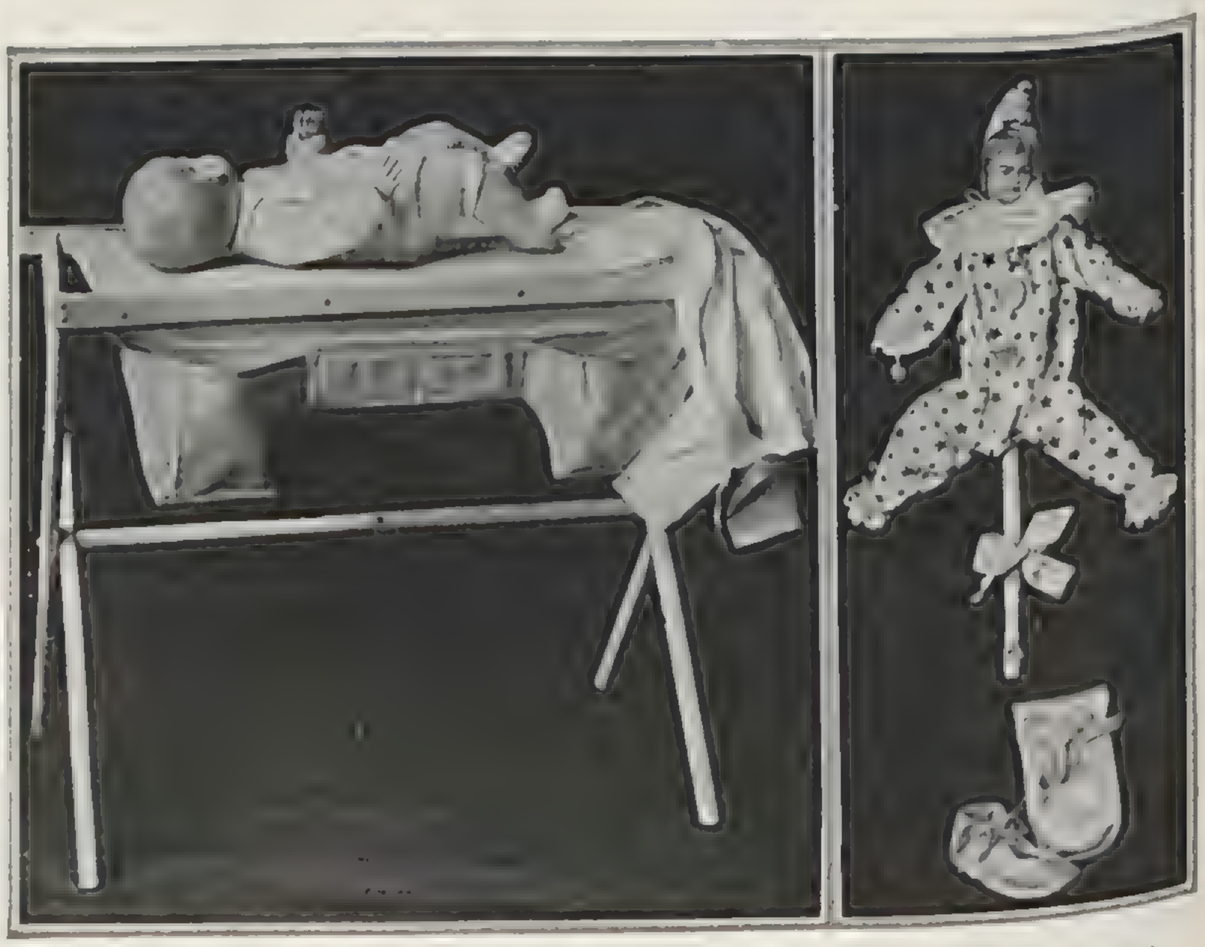
A nurse, when brushing a child's hair, should be warned about the wrong use of the brush; too heavy a hand will bruise the tender roots and break the hair. Another point to insist upon is that the curls be coaxed with a little tonic. Letting a child sleep in curlers belongs with the tortures of the Middle Ages, but luckily this crime is practised only by careless or ignorant nurses whose number is decreasing every day.

If soap is to be used in washing a child, its choice is a most important one. An authority on this subject has a soap that is soothing yet cleansing and antiseptic, and which may be used with tepid water on the most sensitive of skins. The price is 35 cents a cake.

For the care of the hands there is a cream made by a specialist. If this is applied around the nails each night, it will prevent hang-nails. It costs $2.

There is a welcome protector against sunburn, a refreshing liquid which, applied on the face, neck, arms, and legs, cools and cleanses the skin. The price is $2. A pure talcum powder is sold at 50 cents.

Note—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where the articles are shown.



Now the baby has a dresser in the form of an enamel folding frame covered with canvas, on which the dressing and undressing process is carried on much more easily for both the baby and the nurse; $9.50

Polichinelle is a rattle covered with flannel; $2. Slippers for the baby are of blue satin; with bag, $3.50



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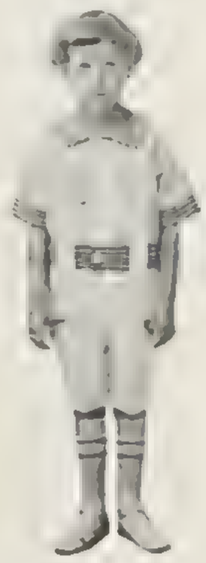
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—that thoroughbred quality which is the gift of heritage —that possession of pedigree which outclasses promise with performance.



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Three-in-one-piece



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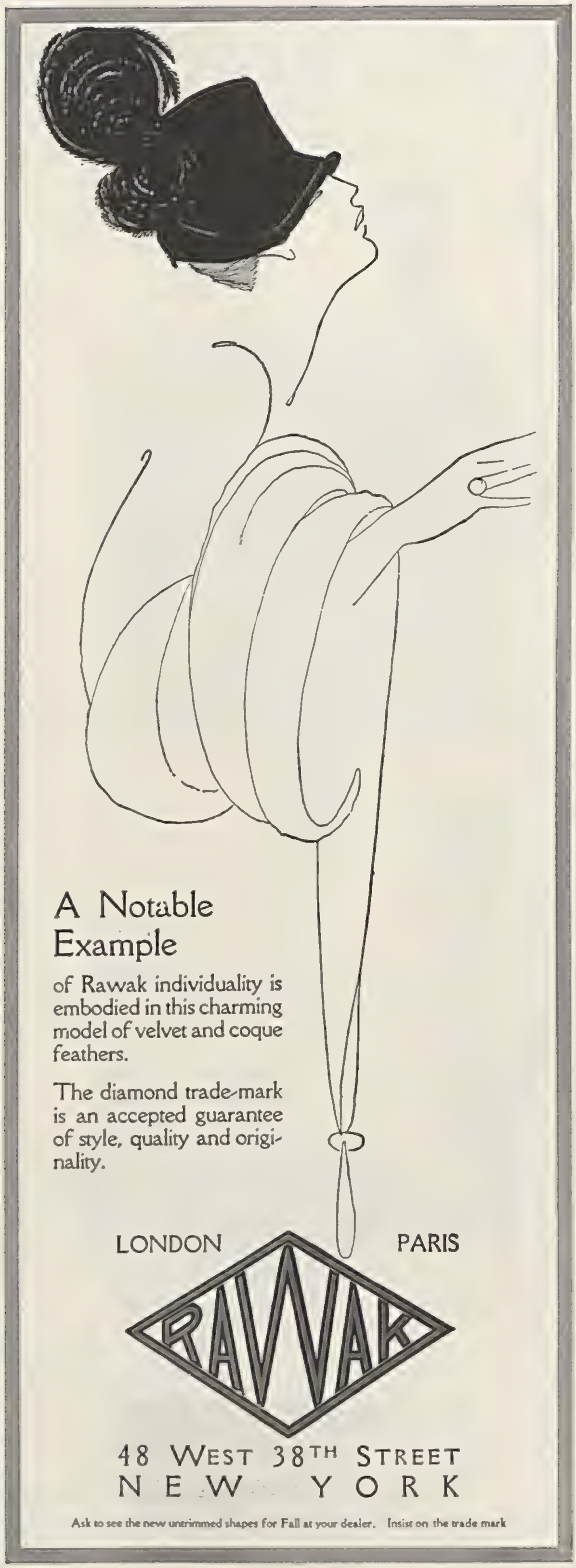
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SOCIETY

Births

PROVIDENCE

Newberry.—On July 3, to Mr. and Mrs. Barnes Newberry, a daughter.

Richmond.—On July 3, to Mr. and Mrs. H. Anson Richmond, a daughter.

Deaths

NEW YORK

Niles.—On June 29, at his residence, Nathaniel Niles.

Thomson.—On July 6, at Lausanne Palace Hotel, Lausanne, Switzerland, Jane E. Thomson, widow of Eugene Thomson.

Wells.—On July 6, Dr. Brooks Hughes Wells.

CHICAGO

Field.—On July 8, Henry Field, husband of Nancy Keen Perkins Field.

PHILADELPHIA

McLean.—On June 29, at Chattanooga, Tennessee, Warden McLean, son of William McLean.

WASHINGTON

Moody.—On July 2, at his home in Haverhill, Massachusetts, William H. Moody, former Associate Justice of the United States Supreme Court.

Engagements

NEW YORK

Chase - Taft. — Miss Eleanor Kellogg Chase, daughter of Mr. Irving Hall Chase, to Mr. Charles P. Taft, 2nd, son of Mr. William Howard Taft.

Colgate-Greble. — Miss Florence Hall Colgate, daughter of Mr. Gilbert Colgate, to Major Edwin St. John Greble, junior, U. S. A.

Fitch-Hotchkiss.—Miss Alta Jane Fitch, daughter of Mr. Winchester Fitch, to Mr. Horace Leslie Hotchkiss, 3rd, son of Mr. Horace L. Hotchkiss, junior.

Flagg-Kunhardt.—Miss Katharine Flagg, daughter of Mr. Francis F. Flagg, to Mr. George Farnham Kunhardt, son of Mr. Henry R. Kunhardt.

Janeway - Carpender. — Miss Helen E. Janeway, daughter of Mrs. Henry E. Janeway, to Mr. William Carpender, son of Mrs. John N. Carpender.

Lincoln-Rockefeller.—Miss Florence W. Lincoln, daughter of Mr. Frederick W. Lincoln, to Mr. William A. Rockefeller, son of Mr. William G. Rockefeller.

Miner-Browning.—Miss Elizabeth Miner, daughter of Mrs. Worthington C. Miner, to Mr. William C. Browning, son of Mr. William Hull Browning.

Porter-Davisson. — Miss Helen James Porter, daughter of Mr. William H. Porter, to Mr. Richard L. Davisson, son of Mr. Oscar F. Davisson.

Rathbone - Neave. — Miss Grace Olcott Rathbone, daughter of Mr. Albert Rathbone, to Mr. Charles Ferriday Neave, son of Mr. Charles Neave.

White-Ill.—Miss Eleanor Frances White, daughter of Mr. Sumner W. White, to Mr. Edmund W. Ill, son of Dr. Charles L. Ill.

BALTIMORE

Gillet-von Groning.—Miss Hallie Middleton Gillet, daughter of Mr. Edward M. Gillet, to Mr. Herman von Groning, son of the late Heinrich von Groning.

BOSTON

Curtis-Woolverton.—Miss Frances Curtis, daughter of Mr. Nelson Curtis, to Mr. William Henderson Woolverton, son of Mrs. William H. Woolverton.

CHICAGO

Blair-Cox.—Miss Margaretta P. Blair, daughter of Mr. Thomas S. Blair, junior, to Governor James Middleton Cox of Ohio.

Jackson-Chevalier. — Miss Marguerite Jackson, daughter of Mrs. Frederick W. Jackson, to Lieutenant Godfrey de Courcelles Chevalier, U. S. N., son of Mrs. Charles N. Chevalier.

NEW ORLEANS

Cleveland-Poor. — Miss Martha Baker Cleveland, daughter of Mr. Samuel Bennett Cleveland, to Captain Charles Longstreet Poor, U. S. Naval Volunteers, son of Mrs. Charles H. Poor.

WASHINGTON

Hoge-Stickney.—Miss Barbara Hoge, daughter of Mr. William Schofield Hoge, to Mr. Lawrence C. Stickney, son of Mr. Samuel Stickney.

Wiley-Childs. — Miss Roberta Wiley, daughter of Captain Henry A. Wiley, to Mr. Philip Moen Childs, son of Mr. Arthur E. Childs.

Weddings

NEW YORK

Deen-See.—On July 8, in St. Matthew's Church, Mr. F. Graham Deen, son of Mrs. William M. Deen and Miss Flora Thurston See, daughter of Mrs. Harry Thurston See.

Dickson-Hodges.—On July 10, Lieutenant George L. Dickson, U. S. N., and Miss Alma Louise Hodges, daughter of Brigadier General Harry F. Hodges, U. S. A.

Gould-Carter.—On July 5, Mr. George Jay Gould, junior, son of Mr. George Jay Gould, and Miss Laura Marguerite Carter, daughter of the late Stuart Carter.

Gould-Lucci.—On July 2, in the rectory of Saint Patrick's Cathedral, Mr. Kingdon Gould, son of Mr. George Jay Gould, and Miss Annunziatta Camilla Maria Lucci.

Karcher-Quincy. — On July 3, at the home of the bride's parents, Dr. Edward Winslow Karcher, and Miss Ada Quincy, daughter of Mr. Charles F. Quincy.

Le Gendre-Scott.—On July 10, in the Church of the Heavenly Rest, Mr. J. Hennen Le Gendre, son of Mr. James Le Gendre, and Miss Anne Lee Scott, daughter of Mr. Thomas Blythe Scott.

Marble-Morrison.—On June 30, in St. James's Episcopal Church, Mr. Manton Monroe Marble, and Miss Dorothy Morrison, daughter of the late Daniel W. Morrison.

Stevens-Paine.—On June 30, Dr. Charles Wadhams Stevens, and Miss Marion Duncan Paine.

BOSTON

Fuller-Hewlett.—On July 12, at Rock Hall, Lawrence, Long Island, Mr. R. Buckminster Fuller and Miss Anne Hewlett, daughter of Mr. J. Monroe Hewlett.

SAN FRANCISCO

Crittenden-Clark.—On July 8, Mr. William Clark Crittenden, and Miss Margaret Clark, daughter of Mr. Frederick Clark.

WASHINGTON

Prince-Harding.—On July 14, in St. John's Church, Mr. Frederick Henry Prince, junior, son of Mr. Frederick Henry Prince, and Miss Elizabeth Harding, daughter of Mr. William Proctor Gould Harding.

Staton-Blair.—On July 28, at the country home of the bride's parents, Lieutenant Commander Adolphus Staton, U. S. N., and Miss Edith Blair, daughter of Mr. Montgomery Blair.

Weddings to Come

BOSTON

Bennett-Cottman.—On August 25, in Saint George's Episcopal Church, York Harbor, Maine, Miss Margaret D. Bennett, daughter of Mr. Stephen Howe Bennett, to Mr. Thomas E. Cottman.

Silsbee-Heard.—On September 3, Miss Elizabeth Silsbee, daughter of Mrs. George S. Silsbee, to Mr. John Heard.

PHILADELPHIA

Disston-Wanamaker.—On August 11, in Emmanuel Church, Newport, Rhode Island, Miss Pauline Disston, daughter of Mrs. William Disston, to Mr. John Wanamaker, junior, son of Mr. Rodman Wanamaker.



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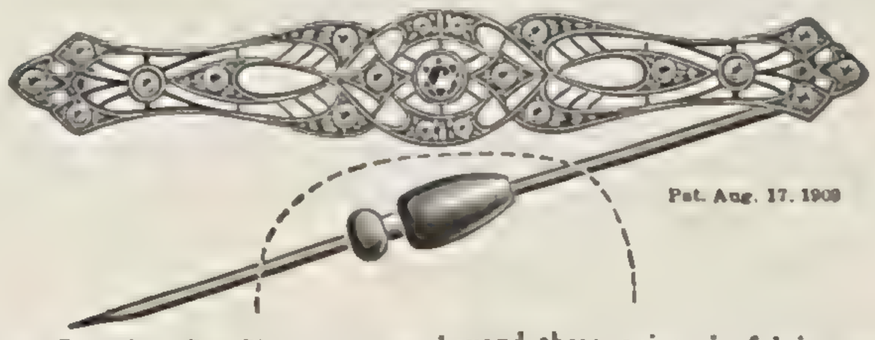
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Boston, Mass.,	Kansas City, Mo.,	Seattle, Wash.,
Baltimore, Md.,	Louisville, Ky.,	Syracuse, N. Y.,
Cincinnati, O.,	Los Angeles, Cal.,	St. Louis, Mo.,
Colorado Springs, Col.,	Lake Forest, Ill.,	St. Paul, Minn.,
Columbus, O.,	Milwaukee, Wis.,	Toledo, O.,
Cleveland, O.,	Minneapolis, Minn.,	Troy, N. Y.,
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PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 69 to 72 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 69

CHILD'S FROCK NO. Q3887.—For the frock in 6-year size: 2⅛ yards of 32-inch material; ⅝ of a yard of 32-inch material for skirt band and pocket facing. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S FROCK NO. Q3893.—For the frock in 8-year size: 3⅛ yards of 36-inch material; ⅛ of a yard of 36-inch material for collar and cuffs. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S FROCK NO. Q3897.—For the frock in medium size: 2⅜ yards of 40-inch material for frock; 1½ yards of 36-inch material for guimpe. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S FROCK NO. Q3888.—For the frock in medium size: 2½ yards of 36-inch material; ⅜ of a yard of 36-inch material for collar and cuffs. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. Q3896.—For the frock in medium size: 2¾ yards of 27-inch material. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S FROCK NO. Q3891.—For the frock in medium size: 4¼ yards of 32-inch material. Sizes, 8 and 10 years. Price, 50 cents.

PATTERNS ON PAGE 70

CHILD'S FROCK NO. Q3894.—For the frock in medium size: 1¾ yards of 32-inch material; ½ of a yard of 32-inch material for yoke and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

INFANT'S LAYETTE NO. Q3898.—For the layette in 6 months' size: 1¾ yards of 27-inch material for dress; 1⅛ yards of 27-inch material for petticoat. Size, 6 months. Price, 50 cents.

CHILD'S FROCK NO. Q3889.—For the frock in medium size: 2 yards of 40-inch material. Sizes, 2 and 4 years. Price, 50 cents.

CHILD'S FROCK NO. Q3783.—For the frock in medium size: 2½ yards of 40-inch material; ⅜ of a yard of 36-inch material for collar and cuffs. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S SMOCK NO. Q3073.—For the smock in medium size: 2⅝ yards of 36-inch material; ⅜ of a yard of 27-inch material for collar and cuffs; 1¼ yards of 36-inch material for trousers. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. Q3886.—For the frock in medium size; 2¼ yards of 40-inch material for frock; 1½ yards of 40-inch material for guimpe. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. Q3074.—For the frock in medium size: 2¼ yards of 36-inch material; ⅛ of a yard of 18-inch material for collar and front yoke. Sizes, 4, 6, and 8 years. Price, 50 cents.

SMOCK NO. Q3075.—For the smock in medium size: 2½ yards of 36-inch material; 1⅛ yards of 27-inch material for bloomers. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. Q3912.—For the frock in medium size: 1½ yards of 32-inch material; 1⅜ yards of 32-inch contrasting material. Sizes, 4 and 6 years. Price, 50 cents.

CHILD'S FROCK NO. Q3447.—For play frock in medium size: 2⅛ yards of 36-inch material; ½ of a yard of 36-inch material for collar, cuffs, and pockets. Sizes, 2, 4, and 6 years. Price, 50 cents.

PATTERNS ON PAGE 71

CHILD'S COAT NO. Q3438.—For the coat in medium size: 1¾ yards of 40-inch material; ⅜ of a yard of 36-inch material for collar and cuffs. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S COAT NO. Q3908.—For the coat in medium size: 2⅛ yards of 54-inch material. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S COAT NO. Q3910.—For the coat in medium size: 2 yards of 54-inch material. Sizes, 4 and 6 years. Price, 50 cents.

COAT NO. Q3477.—For the coat in medium size: 2½ yards of 36-inch material; ⅜ of a yard of 36-inch material for collar, cuffs and facing. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S COAT NO. Q3911.—For the coat in medium size: 2⅜ yards of 54-inch material, ½ yard of contrasting material for collar, cuffs and yoke. Price, 50 cents.

CHILD'S COAT NO. Q3433.—For the coat in medium size: 1⅞ yards of 54-inch material; ⅜ of a yard of 36-inch material for collar. Sizes, 2, 4 and 6 years. Price, 50 cents.

CHILD'S COAT NO. Q3117.—For the coat in medium size: 3¼ yards of 36-inch material. Sizes, 4, 6, 8, 10, and 12 years. Price, 50 cents.

CHILD'S COAT NO. Q3907.—For the coat in 8-year size: 2⅝ yards of 54-inch material. Sizes, 8 and 10 years. Price, 50 cents.

CHILD'S COAT NO. Q3486.—For the coat in medium size: 3⅛ yards of 40-inch material. Sizes, 6, 8, and 10 years. Price, 50 cents.

CHILD'S CAPE NO. Q3909.—For the cape in medium size: 2 yards of 54-inch material. Sizes, 4 and 6 years. Prices, 50 cents.

PATTERNS ON PAGE 72

BOY'S SUIT NO. Q3892.—For the suit in medium size: 2¼ yards of 40-inch material. Sizes, 4 and 6 years. Price, 50 cents.

BOY'S ROMPERS NO. Q3895.—For the rompers in medium size: 1⅞ yards of 36-inch material; ⅜ of a yard of contrasting material for collar and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

BOY'S SUIT NO. Q3778.—For the suit in medium size: 1⅛ yards of 36-inch material for waist and pockets; 1⅛ yards of 36-inch material for trousers. Sizes, 2 and 4 years. Price, 50 cents.

CHILD'S COAT NO. Q3890.—For the coat in medium size: 1¾ yards of 54-inch material. Sizes, 4 and 6 years. Price, 50 cents.

BOY'S SUIT NO. Q3875.—For the suit in 2-year size: 2 yards of 27-inch material; ½ of a yard of 27-inch material for collar and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

ROMPERS NO. Q3011.—For the rompers in medium size: 2⅜ yards of 36-inch material; ¾ of a yard of contrasting material for collar and cuffs. Sizes, 2, 4, 6, and 8 years. Price, 50 cents.

ROMPERS NO. Q3787.—For the rompers in medium size: 1⅝ yards of 36 or 40-inch material; 3¼ yards of narrow trimming. Sizes, 2 and 4 years. Price, 50 cents.

ROMPERS NO. Q3273.—For the rompers in medium size: 1⅜ yards of 36-inch material; 1¾ yards of 1-inch trimming. Sizes, 1 and 2 years. Price, 50 cents.

CHILD'S SMOCK NO. Q3788.—For the play suit in medium size: 2⅜ yards of 27-inch material; ½ yard of 27 or 40-inch contrasting material for cuffs and pocket. Sizes, 2 and 4 years. Price, 50 cents.

BOY'S SUIT NO. Q3846.—For the suit in 4-year size: ⅞ of a yard of 40-inch material for blouse; 1 yard of 40-inch material for trousers. Sizes, 4 and 6 years. Price, 50 cents.



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BUTTONS ARE GETTING GAY

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Shiny black buttons painted in a pussy-willow design are used in rows to trim the front of this frock, and one of the buttons fastens the belt. The frock is of white and rose linen



(Below) The girl of seven may select this dress of green basket cloth decorated with buttons on which are painted flowers in gay reds and blues

(Below) This quiet colored frock of gray and white linen is enlivened by buttons which are painted rather futuristically in spots of red, yellow, and green



(Above) These rompers are made of plain pink gingham and pink and white checked gingham, and the buttons which adorn them are black with white interrogation points painted on them



(Continued on page 90)



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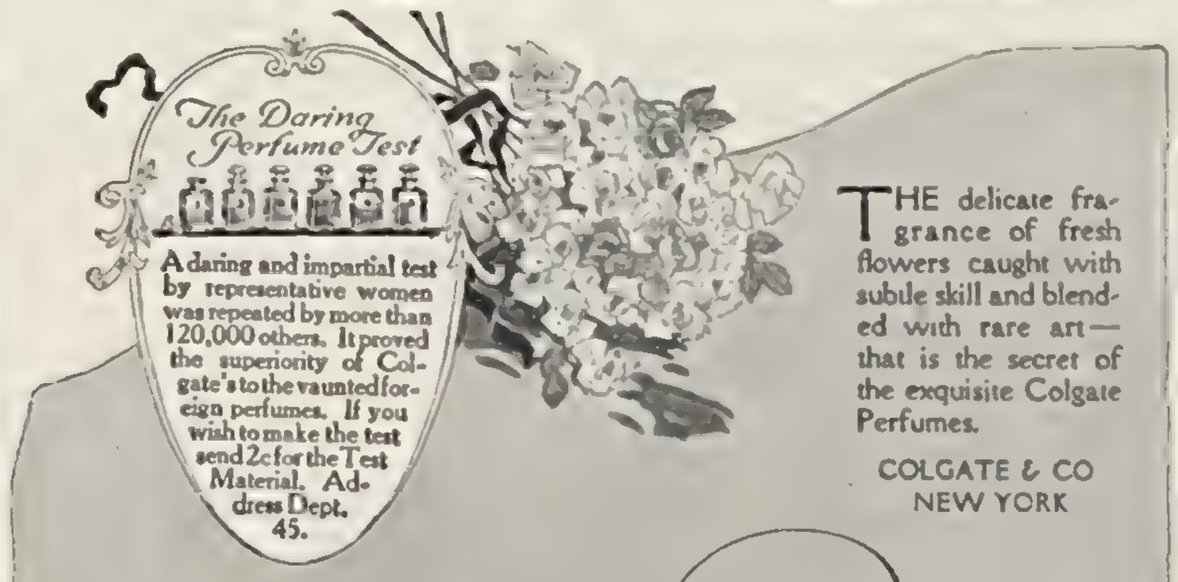
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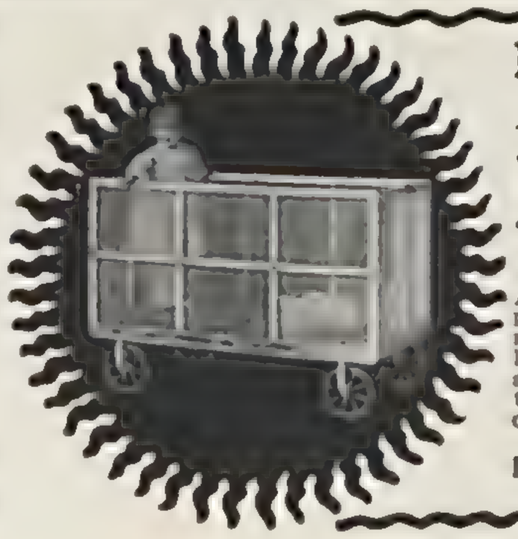
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BUTTONS ARE GETTING GAY

(*Continued from page 88*)

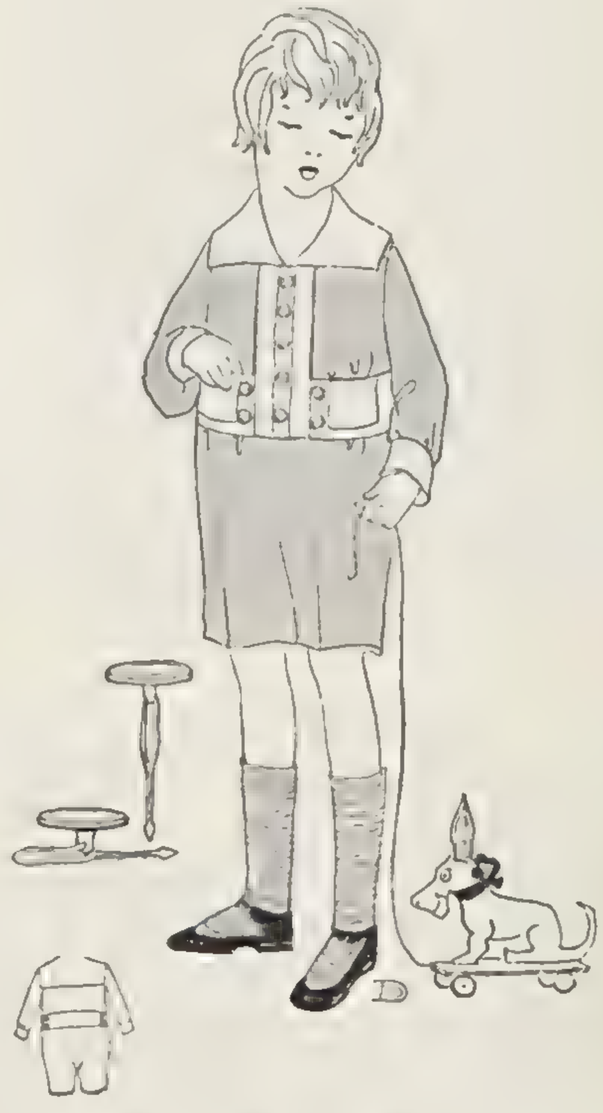
TO extreme youth, one of the most delightful mysteries in all this big mysterious world is buttons; the what and why of them is the subject of eternal speculation. The eyes of childhood grow round with wonder in contemplation of the great button which fastens the outdoor coat, and tiny fingers are indefatigable in their efforts to master the mechanism of the wee buttons which hold the sleeves snug at the wrists. It is all part of the inborn desire to see the wheels go 'round.

This is precisely the point which was overlooked by the enterprising woman who, burning with a desire to be useful, designed an entire outfit, in which even a very small girl could dress herself. The little frock, petticoat, and shirt all buttoned in the front. But alas, the designer forgot that, having put everything on, the small owner of such an outfit might at any moment be seized with the desire to take everything off; and that, having turned one's back for a moment, one might reasonably expect to find this small daughter of Eve clothed as her aboriginal mother was once clothed.

And now buttons are made still more interesting to their young possessors by painted decorations. If these designs incline toward the futurist school of art, that is quite as it should be, for the futurist and the child alike rejoice in primitive color and form. Such buttons, of course, are not intended for the very tiny child but for the boy or girl who has solved the mystery of the button, but still retains a pleasant sense of interest. They might, in fact, be regarded as a stimulant to the jaded fancy of the ex-baby of from four to seven.



Blue chambray and checked gingham fashion this frock which, like five of the others illustrated, has painted buttons from the Mary Ryan shop



This suit of blue linen and piqué has buttons patented by Krementz and Company which may be removed whenever the suit is to be laundered

FASHION DRAFTS AUTUMN FABRICS

(*Continued from page 58*)

Innumerable are the beautiful new silks which have been produced for the coming season. Not only are they original in pattern, but new weaves make their appearance as well. The sketch at the lower left on page 58 shows a suit fashioned of a new crêpe, called Roshanara crêpe after the lovely dancer of that name. It is like a heavy crinkled faille, and in the particular case in which it is sketched it has a self-toned satin stripe. The material is best adapted for sports clothes, and will no doubt make its first official appearance at Palm Beach during the mid-winter.

One of the most successful of the designs inspired by patriotism is suggested by the illustration in the center on page 58, which shows a pale gray indestructible crêpe, printed with a design in which the flags of all the allies are grouped and reproduced in full color. This design enlarged is shown back of the figure in the sketch. The same house which sponsors this printed crêpe is responsible for the textiles illustrated in the sketch at the upper right on page 58. In this sketch are seen two new designs in pussy willow taffeta; that at the right is of distinct Chinese inspiration, as are many of the new textiles of the winter. In the middle of the sketch is an olive toned faille with a self-colored Egyptian design worked out in satin on it. This is one of the smartest and richest of the new autumn textiles.

A rich soft satin of exquisitely supple weave made by the Duplan Silk Company is sketched at the left in the illustration at the upper left on page 58. It is charmingly brocaded in a scroll and leaf design, which is placed fairly far apart on the surface of the material. Two printed silk designs from the same house are also pictured in this sketch. That in the middle is very lovely in white patterned in blue-green in a way which suggests clouds; and the pattern at the right is particularly effective in gold and black, though pleasing in other combinations.

To Newsstand Buyers of Vogue

The next six numbers of Vogue will predict and describe the great Autumn revolution in modes. These six issues are the most important issues of the year. There is just one way that you, who are accustomed to purchase Vogue at newsstands, can make sure of getting these issues. Order them of your newsdealer in advance. This is the reason why:

Unlike other magazines, Vogue is not fully returnable by the individual newsdealer to his big central magazine agency. This means that if your newsdealer orders a copy of Vogue and does not sell it, he loses the cost to him of that copy. Naturally, he has to consider his own profit.

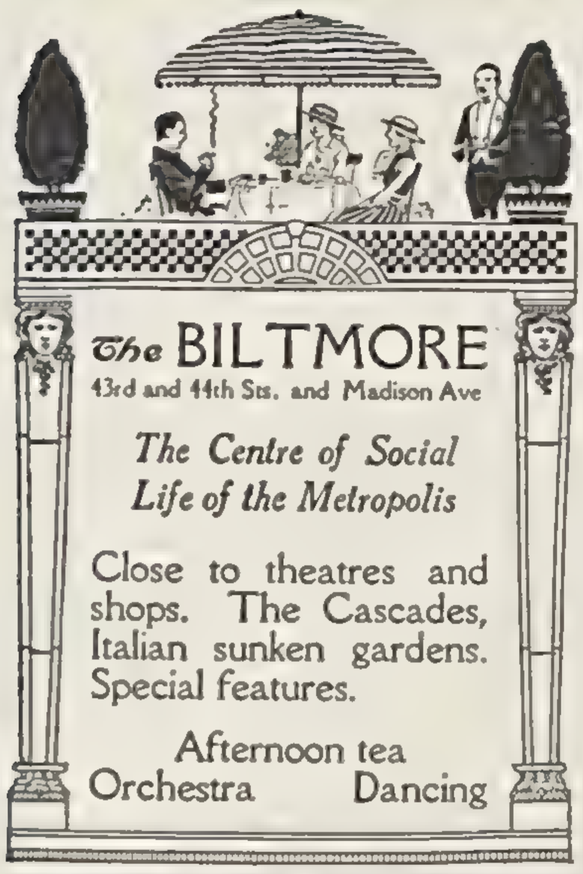
Therefore, since the dealer must sell as many copies as he orders, he is not likely to have on hand one more copy of Vogue than he positively expects to sell. This is why so many women who expect to find Vogue always conveniently on sale are so often disappointed.

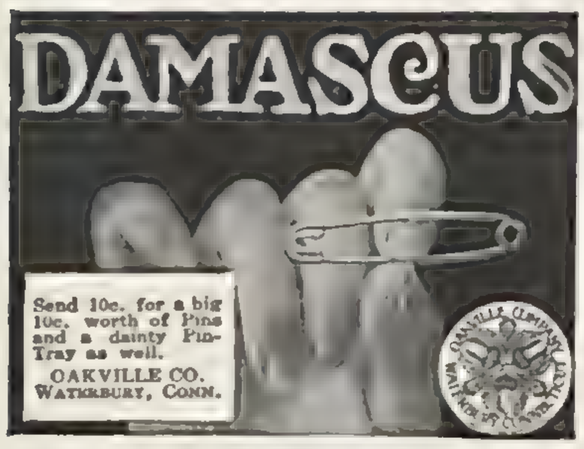
These Are Vogue's Six Autumn Fashion Numbers

Autumn Millinery, Sept. 1
Forecast of Autumn Fashions, Sept. 15
Paris Openings Number, Oct. 1
Smart Fashions for Limited Incomes, Oct. 15
Winter Fashions, Nov. 1
Vanity Number, Nov. 15

You can avoid this disappointment by the simple act of giving your newsdealer an advance order; telling the numbers you desire and asking him to hold them for you until you call. For your convenience the titles and dates of publication of these six numbers are listed in the centre of this page. Tear out this list to keep as a memorandum after you forewarn your newsdealer that you want all six numbers. This memorandum will help you also in remembering the dates of issue.

In the coming ten weeks you will make all the plans for your new Autumn clothes. Vogue took up that question long ago—while you, no doubt, were in the thick of your summer amusements. Already Vogue has collected a wealth of material, and from now on, up to the moment each of the next six numbers goes to press, daily additions will be made according to the latest approved information from the original sources of the fashions.





Are Your Hands Older Than Your Face?

AURORA SPECIALTIES CO.
LOWELL, MASS.

PÂTE GRISE
"The Friend of Middle-age"

A STIMULATING POMADE FOR AGING HANDS.

Postpaid $2.00
Dept. A. Booklet



What Women Ask—

about the Vogue Shopping Service

—And We Answer

Does the Vogue Shopping Service really do everything it says it does?

Everything! First-time shoppers through Vogue try it rather timidly, thinking we cannot possibly give the service we claim. That we do give it is proved by the multitude of our friends and readers who shop through us regularly. Once a purchaser through the Vogue Shopping Service—always a purchaser.

Will it buy little things?

Anything! The size of the commission makes not one shade of difference in the thought, care and promptness given to it.

But how can it know what one prefers?

Our shoppers are selected for (1) their knowledge of the shops of New York (2) their knowledge of shopping values (3) their good taste, and (4) their ability to look behind the order and comprehend the woman for whom they shop.

And doesn't it make any charge?

None whatever. Last year the Shopping Service was conducted at a loss of nearly $10,000, in spite of the varying commissions we received from the shops on the price of the goods. Notwithstanding the fact that the service is not directly profitable we conduct it for two reasons:

1. As a service to our readers. It is generally liked and much used. We feel that it is one of the things responsible for the exceedingly high percentage of our readers who come back to us from year to year.

2. As a service to the high-grade shops in New York and throughout the country, from whom we derive our advertising patronage. We make visible sales for them, and it shows them the value of the wonderful clientele they can reach through Vogue.

That is why we can afford to conduct our Shopping Service on so large a scale without demanding any fee from Vogue readers.

VOGUE SHOPPING SERVICE

19 WEST 44th STREET NEW YORK CITY







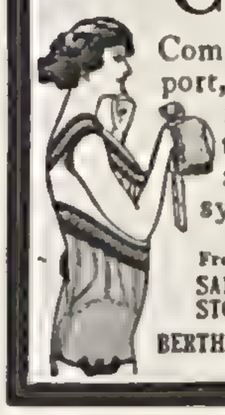
Don't Cut the Cuticle

Employ the Simplex Method of Home Manicuring—requires no tools. Assures quick and perfect results.

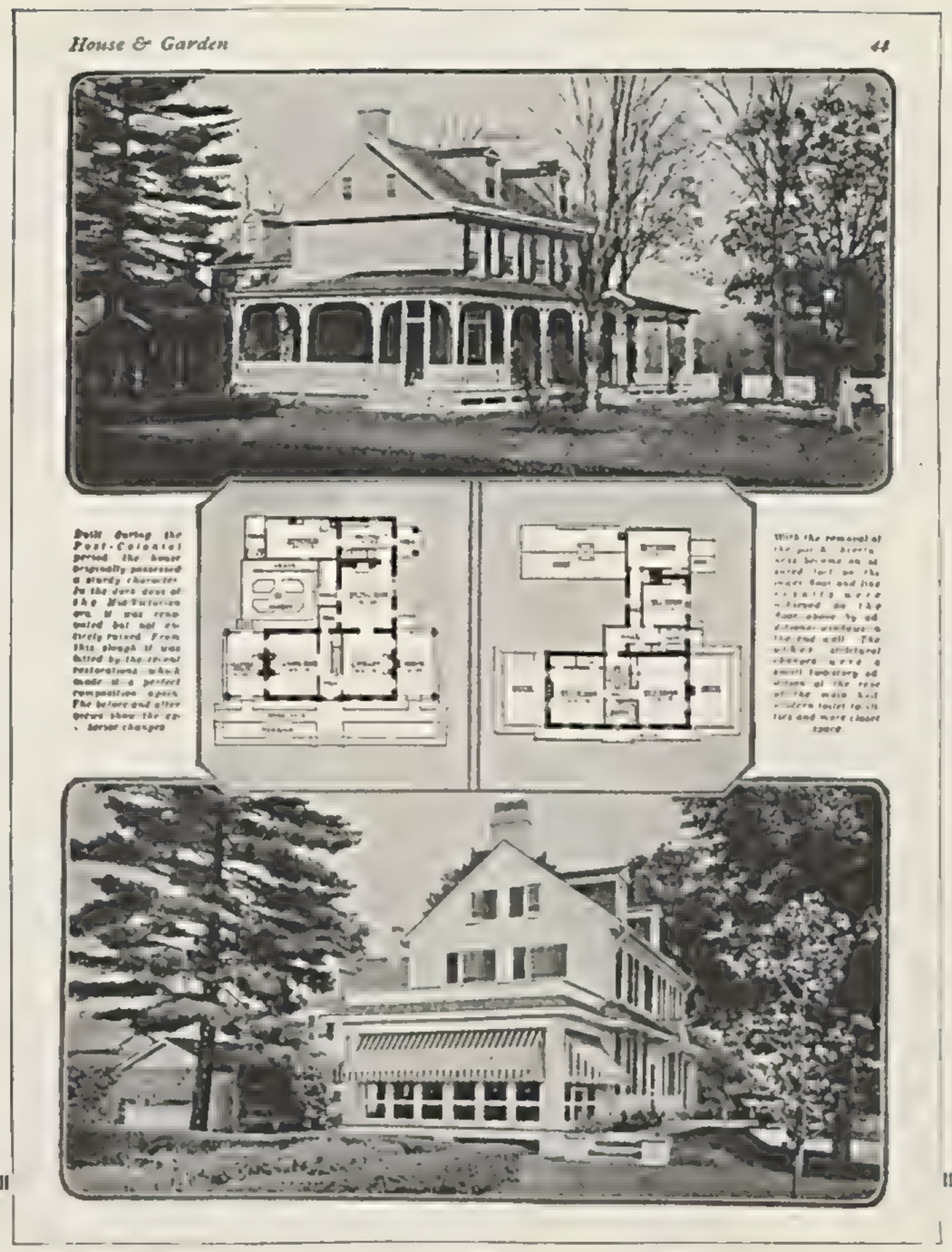
Simplex
MANICURE PREPARATIONS
At all Good Stores

FREE Simplex Sample Manicuring Outfit, consisting of Cuticle Remover, Nail Polish, Nail Enamel, Nail Whitener, Orange Stick, Emery Board, also Booklet of Home Manicuring Lessons. Send 10 cents to pay for postage and packing.
Dr. W. G. KORONY 135 S. Fifth, Louisville, Ky.

Berthe May's
MATERNITY Corset



Comfort, abdominal support, dress as usual, normal appearance, protection for mother and child. Invisible system of enlargement.
Write for Booklet No. 14
Free under plain and sealed envelope
SAME CORSET ADAPTED FOR STOUT WOMEN AND INVALIDS
BERTHE MAY, 10 East 46th Street, New York
(Beware of Imitations)


House & Garden 44

THIS is a miniature of a page from August House & Garden, showing the house one of House & Garden's readers had—and the house she made of it. It is only one of the many equally practical and helpful pages appearing in every issue of the magazine.

YOU DON'T BUY A TOOL FOR ITS POLISH

Nor House & Garden because it is the most beautiful house and garden magazine published

House & Garden can't help being beautiful.

It deals with beautiful things. With lovely rooms, exquisite gardens, the work of artists and craftsmen in furniture, fabrics, papers, china, fountains. With everything that goes to make up the gracious and charming home.

But that isn't why you buy it.

You buy it because it is practical.

Because it systematically sets out to discover your house and garden problems, and then systematically sets to work to build a magazine to answer them. Because not one thing goes into it that has not passed the test of practicality at the hands of experts. Because it saves money for you.

House & Garden saves you money, because

It covers house, garden, grounds. Every department of the home—interior, exterior, garden, garage, stable, grounds—is discussed.

It assures absolute good taste. Trained experts and artists edit House & Garden. Its artistic authority is unquestioned.

It appeals to all incomes. The family with $1,000 a year for house expenditures and the family with $100,000 alike find it a responsible guide.

It saves mistakes and money. Through its expert advice you save money by saving mistakes—and house mistakes are often very costly.

It gives prices and qualities, so that you can determine the value to you of everything in its pages.

Its Information Service is at the command of all readers. Questions on everything relating to the home are answered without charge.

Its Shopping Service—also without charge—is maintained for those too far away or too busy to shop for themselves.

Its artistic quality is equal to that which has made Vogue and Vanity Fair celebrated everywhere among people of good taste.

Its staff of consulting experts is at your service. Connoisseur, architect, kennel expert, landscape gardener, interior decorator, sanitarian, saleswoman and friend are all packed between the covers of House & Garden.

It costs only $1 for 5 issues—a tiny fraction of your loss on a single ill-chosen rug or chair.

There is a coupon on this page which will bring you the next 5 issues of House & Garden for $1—or 6 issues if you send cheque with coupon.

HOUSE & GARDEN, 19 West 44th Street, New York City

Please send me for $1 the next 5 numbers of House & Garden:
Autumn Decorating Number
Fall Planting Number
House Planning Number
Christmas Gifts Number
Motor Number

It is my understanding that a bill for $1 will be sent me in due course. (OR) I enclose $1 herewith. Please send me these 5 issues and also the House Building Number (February).

Name .....

Street .....

City .....

State .....

V 8-15-'14

Telling the Nation what War is

"How many people who talk and write about war would have the courage to face a minute, fractional part of the reality underlying war's inherited romance?"

This sentence from a Collier war article indicates more or less exactly Collier's aim in covering the Great War.

Not that we design to concoct gratuitous horror, or destroy belief that this war contains the heroism, thrills and eye-filling panoply which poets would make us think are the salient facts of all war.

Collier's has simply aimed to tell its readers *what war really is.*

Any observer, of course, can fill pages with bombardments, charges, retreats, estimates of losses and gains. But here, as always, it takes the man who is at once keen visioned, of wide experience and understanding and an artist to create that sense of physical contact with this amazing thing oversea for which we have felt Collier readers were eager.

Therefore we have constantly given them such things as Gelett Burgess's vivid picture "How Fear Came to Paris"; Perceval Gibbon's "The Gate of Germany"; Frederick Palmer's "The Greatest of Battles"; Wadsworth Camp's "The Dark Frame of War"; Arthur Ruhl's "Up to the Front," "Rumania Learns What War Is," "Russia's War Prisoners," "Cannon Fodder."

Take Ruhl's work as an example of war reporting that realizes the Collier ideal. Consider "Russia's War Prisoners," that picture of the blue-gray tide flowing toward Siberia; the figures that stand forth from the throng — the Bukowina schoolmaster, the Luxembourg Jew, the counts and peasants; the piles of letters and telegrams following the prisoners hither and yon. Consider the impression of the author's whole experience which, by very restraint, he succeeds in printing on your memory as of something *you* have encountered.

Or "Cannon Fodder," a flashlight on the meaning of war as seen in a Budapest hospital. Or that thought-impelling picture of the interchange of Austrian and Russian wounded outside of Stockholm on a May morning. . . .

This, we repeat, is the Collier ideal in war reporting — timeliness, combined with the ability to see things as they are, clear thinking and art in writing—which gives the result some of the qualities of literature.

Collier's feels that by giving Americans the actual touch of war, its sounds, its smells, telling how it acts, how soldiers die—war with all its heroism but stripped of glamour—it is helping teach Americans not cravenly to shrink from war but rather to think more deeply and, out of awakened national consciousness, to consider why wars happen and how the things that make them happen can be changed.

This is another way in which Collier's earns the right to its title "The National Weekly."

This advertisement is the fourth of a series on the relation of Collier's to the nation

Collier's

THE NATIONAL WEEKLY



Help McCLURE'S to Help Our AMBULANCE MEN in FRANCE.

Free The President's War Message DAINTILY BOUND

WE Pay the Money—YOU Send the Coupon

Will you help the American Ambulance men's work in France **if it costs you nothing**—if what you do is done **at a profit to yourself?**

Night after night, throughout the long war, these devoted ambulance men risk their lives to succor wounded soldiers. **They will rescue from the battle-fields those of our own brave soldiers who are wounded in France.**

McClure's Magazine wants to do its part to help the work of the American Ambulance. We feel sure you want to help. Hence we have devised a plan that, while it enables you to help the American Field Ambulance in France, **yet saves you money.**

Two leading publishers have combined to publish and distribute an artistic cloth-bound edition of the President's War Message. All the profits derived from the sale of it are turned over by these publishers to the American Field Ambulance Service; and—

McClure's will buy these books and present a copy free and postpaid to everyone who sends in the attached coupon. The money we pay for these books will go directly into this American Ambulance Fund.

In The President's War Message, bound in this handsome manner, you get a book you will be proud to add to your library.

It has taken front rank among the papers of history. It is the voice of Freedom, speaking in terms of the Twentieth Century. It has welded America together. In its bound form it should be in every patriotic home. It is a memento that grows more valuable every year.

Our Free Offer

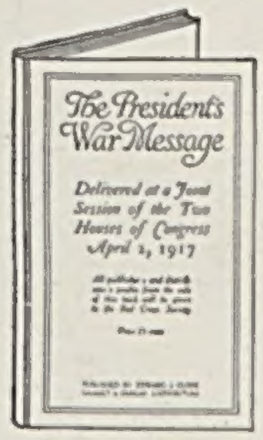
Send us the attached coupon—without money; we will enter your subscription to McClure's at our regular price of $1.50 and bill you within 30 days for that amount. (Or we will enter your subscription for two years at our special price of $2.00 for the two years, which saves you $1.00 on our regular price.) We, in our turn, will send you **FREE** this dainty little volume containing President Wilson's War Message.

Use This Coupon—the Book is FREE

YOUR name on the attached coupon represents an actual contribution to this worthy cause, as McClure's pays the cost of book into the fund for every subscription received.

McCLURE'S MAGAZINE McCLURE BUILDING NEW YORK CITY

TEAR OFF—MAIL NOW!



McCLURE'S MAGAZINE
251 4th Ave., New York

I accept your offer. Send me free and postpaid **The President's War Message**, and enter my subscription to McClure's as follows:
(Check below offer you accept)

[ ] Enter my subscription to McClure's for one year, and send me bill for $1.50.

[ ] Enter my subscription for 2 years and send bill for $2.00, your "save $1" rate.

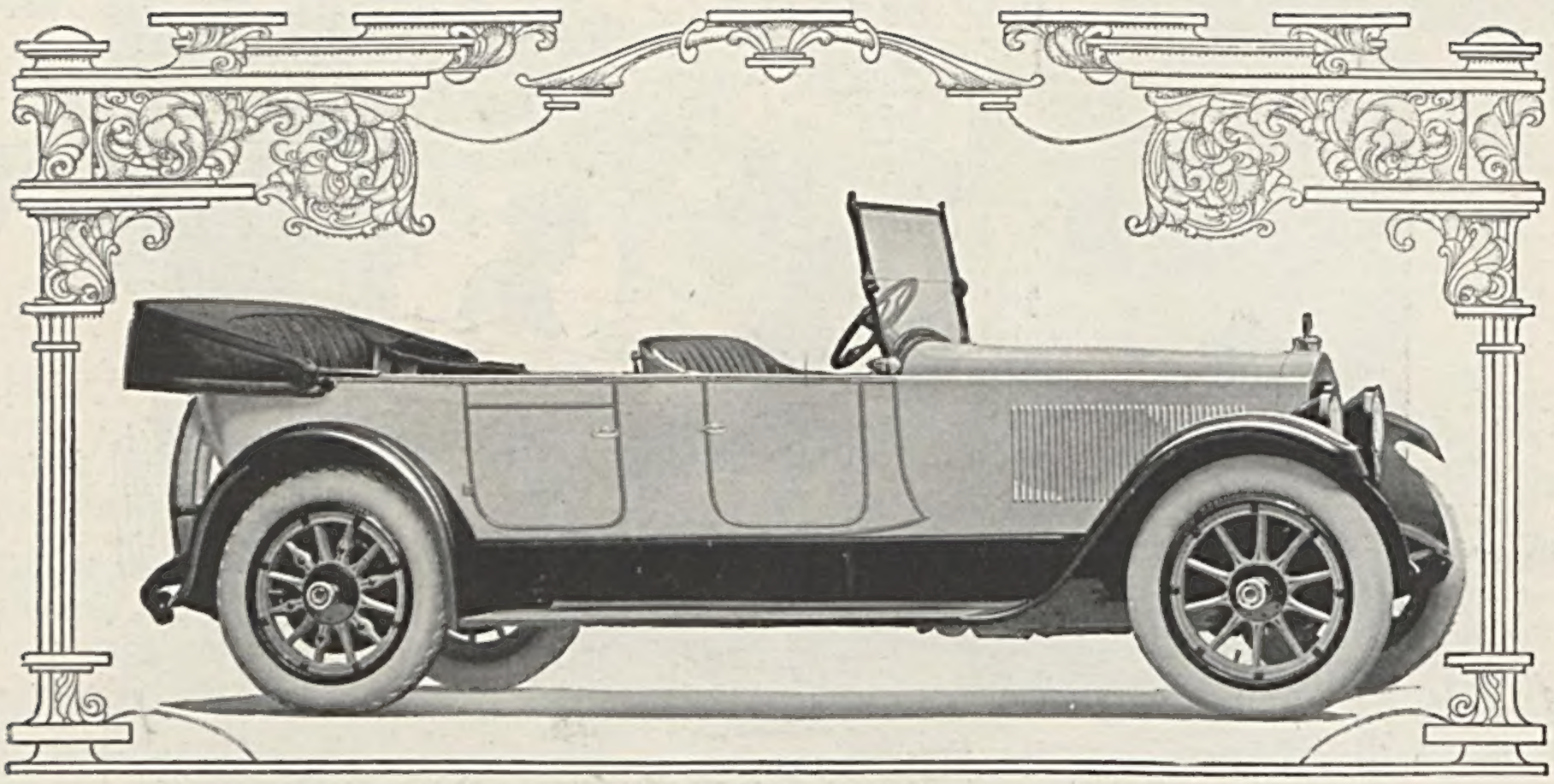
[If you desire to pay cash, send with coupon.]

Name _____

Address _____

If credit offer is accepted, attach business letterhead to coupon, or write names of 2 references on margin.

Vogue



A new creation! A more beautiful Packard is here announced. Now—a remarkable accomplishment in *body designing* matches the achievement of the epoch-making Twin-six motor. And thereby is rounded out the smartest and *most efficient* motor carriage we have ever built. Branches and dealers today have ready for your inspection models in the new, *third* series—3-25 and 3-35. Open car prices are $3450 and $3850 at Detroit.

Packard
TWIN
SIX

"ASK THE MAN WHO
OWNS ONE"

CAREY PRINTING COMPANY, INC.

MARMON 34

Bodies for Marmon 34 closed cars are custom built by America's famous coach builders. The new type of sedan seats seven in perfect comfort. Every line makes the car distinctive. Advanced engineering makes it quiet, light, perfectly balanced, economical of tires and fuel.

136-inch wheelbase; 74 brake-test horsepower; 1100 lbs. lighter.

NORDYKE & MARMON COMPANY
INDIANAPOLIS, IND.





Let your skin really breathe at night

Powder by day as often as you like, but if you really want the charm of "a skin you love to touch," do, do let your skin breathe at night

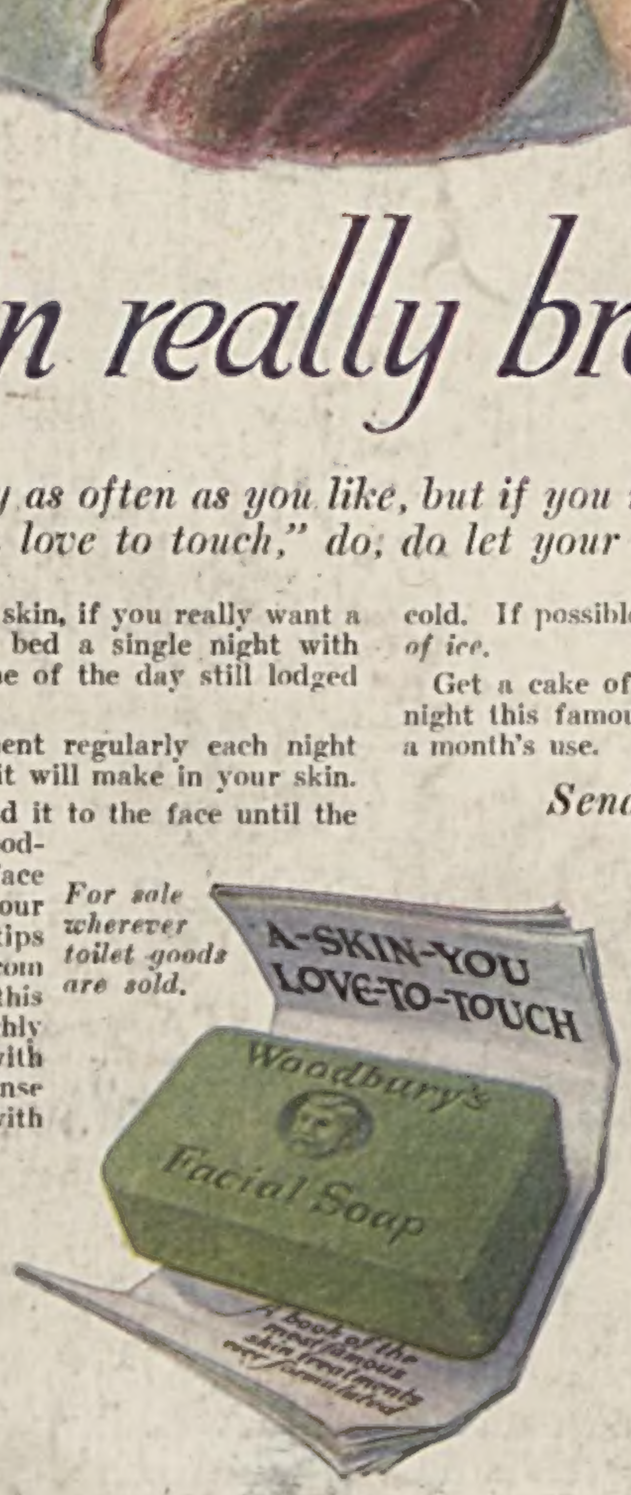
If you care for the looks of your skin, if you really want a clear, fresh complexion, don't go to bed a single night with powder flakes and the dust and grime of the day still lodged in the delicate pores of your face.

Use this special Woodbury treatment regularly each night and see what a wonderful difference it will make in your skin.

Dip a cloth in warm water and hold it to the face until the skin is damp. Now take a cake of Woodbury's Facial Soap and go over your face *with the cake itself.* Then dip your hands in warm water and with the tips of your fingers work up a lather from the soap left on your face. Rub this cleansing, antiseptic lather thoroughly into the pores of your skin, always with an upward and outward motion. Rinse thoroughly with warm water, then with cold. If possible rub your face for a few minutes with a *piece of ice.*

Get a cake of Woodbury's Facial Soap today and begin tonight this famous skin treatment. A 25c cake is sufficient for a month's use.

For sale wherever toilet goods are sold.



Send now for a week's-size cake

If you would like a sample of Woodbury's Facial Soap, send 4c and we will send you a cake large enough for a week's use. Write today! Address

The Andrew Jergens Co., 1408 Spring Grove Avenue, Cincinnati, Ohio.

If you live in Canada, address The Andrew Jergens Co., Ltd., 1408 Sherbrooke St., Perth, Ontario, Canada.

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